VOGUE

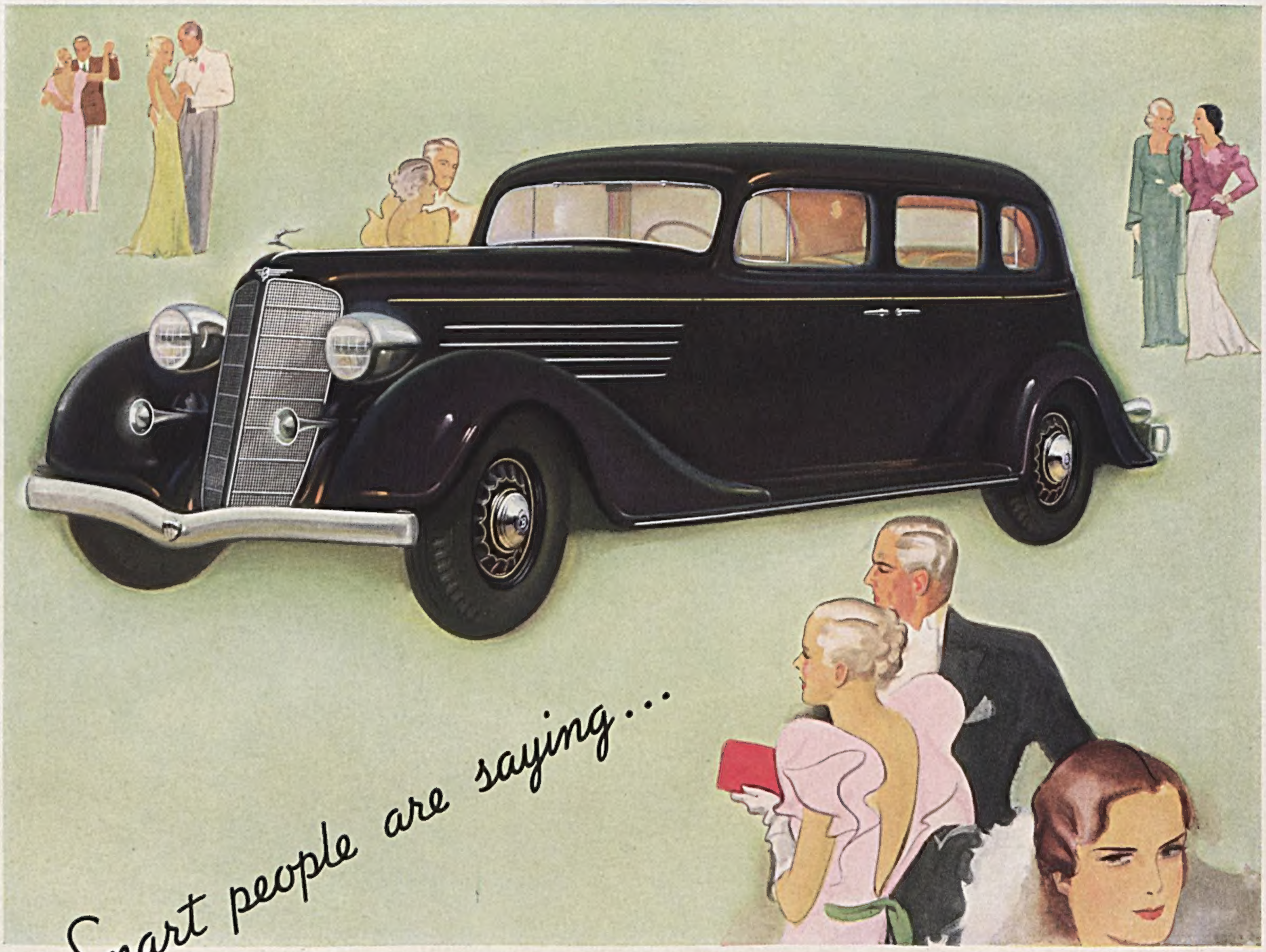


PARIS
FASHIONS

MARCH · 15 · 1934
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BE NI TO



Smart people are saying . . .

Body by Fisher

"*Now* there's *a car! Big, roomy, substantial-looking. And the way it* rides! *Why, this new Buick is the easiest-riding, most comfortable—*"

"*Right as usual, darling. It does set a new high in unadulterated comfort—and I hope I'm not making any admission when I say that I appreciate that a lot.*"





"*Those big tires look nice, and I suppose they help make the Buick as comfortable as it is, but what about steering?*"

"*Easier than ever. Buick engineers redesigned their steering system to go with Knee-Action Wheels and those Air-Cushion Tires. It takes less effort and there's never a sign of jiggle in the wheel.*"



"*It's stunning—just my idea of a* really *attractive car. And so convenient, too. Think of it—nothing to do when you start the car but turn the key and step on the accelerator. No choking, no throttle to bother with, or anything.*"

"*I do hope Jack will decide to get one. Since this car came out, our car has seemed hopelessly out-of-date.*"

"*I want one, too. From the time I first rode in a new Buick, I haven't been really comfortable in any other car.*"



"*What's this about Vacuum-Power Brakes, George? They sound quite important.*"

"*They are important, too. Just a light touch on the pedal does the work so far as you are concerned. No matter how fast you're going, the car comes down to a smooth, even stop—and does it in a hurry, too!*"



• • • BUICK

For 1934 with Knee-Action Wheels

A GENERAL MOTORS SILVER ANNIVERSARY MODEL

WHEN • BETTER • AUTOMOBILES • ARE • BUILT • BUICK • WILL • BUILD • THEM

TWO-WAY STRETCH

means

TWO-FOLD WEAR

It's the LASTEX . . . that miracle yarn . . . knitted into NE-FLEX above the knee . . . that reduces strain and eliminates runs at knee, seam and heel.

For the ups and downs of modern life there is no stocking so smart in its *lovely sheerness,* so comfortable in its *flexibility* and *perfect fit,* so economical in its *double durability,* as Gordon NE-FLEX.

In two lengths . . . NE-FLEX for the average woman . . . Regal NE-FLEX for the taller, fuller figure. In both sheer and service weights . . . at good retailers throughout the country.

BROWN DURRELL CO.
New York • • Boston

Gordon
NE-FLEX

Part of Gordon's
Distinguished Hosiery Service

Yvonne Carette

AT REVILLON

Revillon Frères have the great pleasure to announce that they have put their entire Third Floor at the disposal of Mme. Yvonne Carette of Paris. Surrounded with her own staff and managing her own atelier, Mme. Carette will have in New York a perfect duplicate of her famous salon in Paris and will create for her American clientele dresses, cloth coats and evening wraps in her inimitable Parisian manner. Mme. Carette will also act as style consultant for the famous Revillon furs.

Spring Showing — Now



Miss Whitney Bourne, of New York and Paris, is dressed exclusively by YVONNE CARETTE

Revillon Frères

FIFTH AVENUE AT FIFTY-FOURTH STREET
NEW YORK

VOGUE
March 15th, 1934

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Vol. 83 No. 6
Whole No. 1480

1934 SILHOUETTES

Best's presents an outstanding collection of smart foundations by Treo



A SELECT GROUP OF CORSETTES AND GIRDLES ESPECIALLY DESIGNED SO THAT EVERY TYPE OF FIGURE MAY ACHIEVE A SMART SILHOUETTE

A. Satin and elastic girdle with unique low back. Sizes from 27 to 32. 14- and 16-inch length, 12.50

B. Fabric and elastic corsette with extremely low back and lace uplift bust. Sizes from 32 to 38, 10.00

C. "Bagatelle" corsette, knitted pull-on, no bones. Sizes 32, 34, 36, 5.00

D. Girdle of batiste and elastic with Talon fastener. 12- and 14-inch length. Sizes from 25 to 31, 5.00

E. Satin Lastex pantie, detachable garters. Small, medium and large, 5.00

F. Handloomed French elastic, removable bones, extreme side Talon. 15-inch. Sizes 25 to 32, 15.00

G. Peach batiste and elastic corsette, lace bust. Removable bones. 36 to 48. 12-, 14-, 16-inch, 15.00

Uplift brassières. Satin and net as illustrated figure A, 2.00; lace, 1.50

MAIL ORDERS FILLED

Best & Co.

FIFTH AVENUE, NEW YORK
East Orange Mamaroneck Garden City
Brookline, Mass. Ardmore, Penna.

A Fabric Created of Crown Rayon... It's Tested!



*The Crown Tested Quality Grade-Mark assures tested dry-cleanability, fabric construction and immunity to fading.

LOUISE DAHL-WOLFE

ENCHANTMENT!... Soft as butterfly wings, on a texture of cob-web fineness the flower pattern looks appliquéd, touched with delicately vivid colors... this is Appliquelle—woven by Golding in fashion's miracle threads—Crown Rayon*. **WINDBLOWN,** the Cascade, sweeping from showy shoulders, into the train, a triumph of classic grace. Here is achieved the perfect blend of faërie romance and subtle sophistication. Colors: Cairo Red, Bermuda Blue, Bronze, Jewel Green.

Jay-Thorpe
Fifty-Seventh Street, West

Also available at The Foster Shop, Pittsburgh; Pack-Wolin, Detroit; The Griffin Shop, Indianapolis, and Jacques, Chicago.

Crown Rayon Yarns, Product of The Viscose Company, World's largest producers of Rayon, 200 Madison Avenue, New York City

We comply with the NRA



Arthur O'Neill

☆

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

☆ Introducing the newest color combination, deep brown with azure blue. The suit is definitely casual, fingertip coat, patch pockets. Yet the effect is urbane, due to *casaquin* blouse and puzzling scarf neckline. One of many spring originals . . made-to-order, ready-to-wear.



A finely pleated jabot of Mousseline gives a luxurious splash of white to this dress of pure silk crepe. Made in one piece with novelty belt and a slim skirt that has inverted pleats back and front. A distinctive answer to the question, "What shall I wear?" In navy, black, French beige and copen . . . Sizes 14 to 42. $25.00.

☆



Spring's favorite two-piece ensemble; a frock and jacket with refreshing contrast provided by a large white bow in fine embroidery. The dress has short sleeves and the skirt has pleats placed low on the skirt both back and front. In navy, black, orangine, copen and French beige silk sheer . . . Sizes 14 to 42. $35.

GOLFLEX

AT LEADING STORES THROUGHOUT THE COUNTRY

CREATED AND DISTRIBUTED IN THE U. S. BY JOHN L. WILKIN, INC., 498 SEVENTH AVENUE, NEW YORK, AND IN CANADA BY GOULD SAMUEL & COMPANY, LTD., MONTREAL.

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BONWIT TELLER'S
Chronicle of fashion

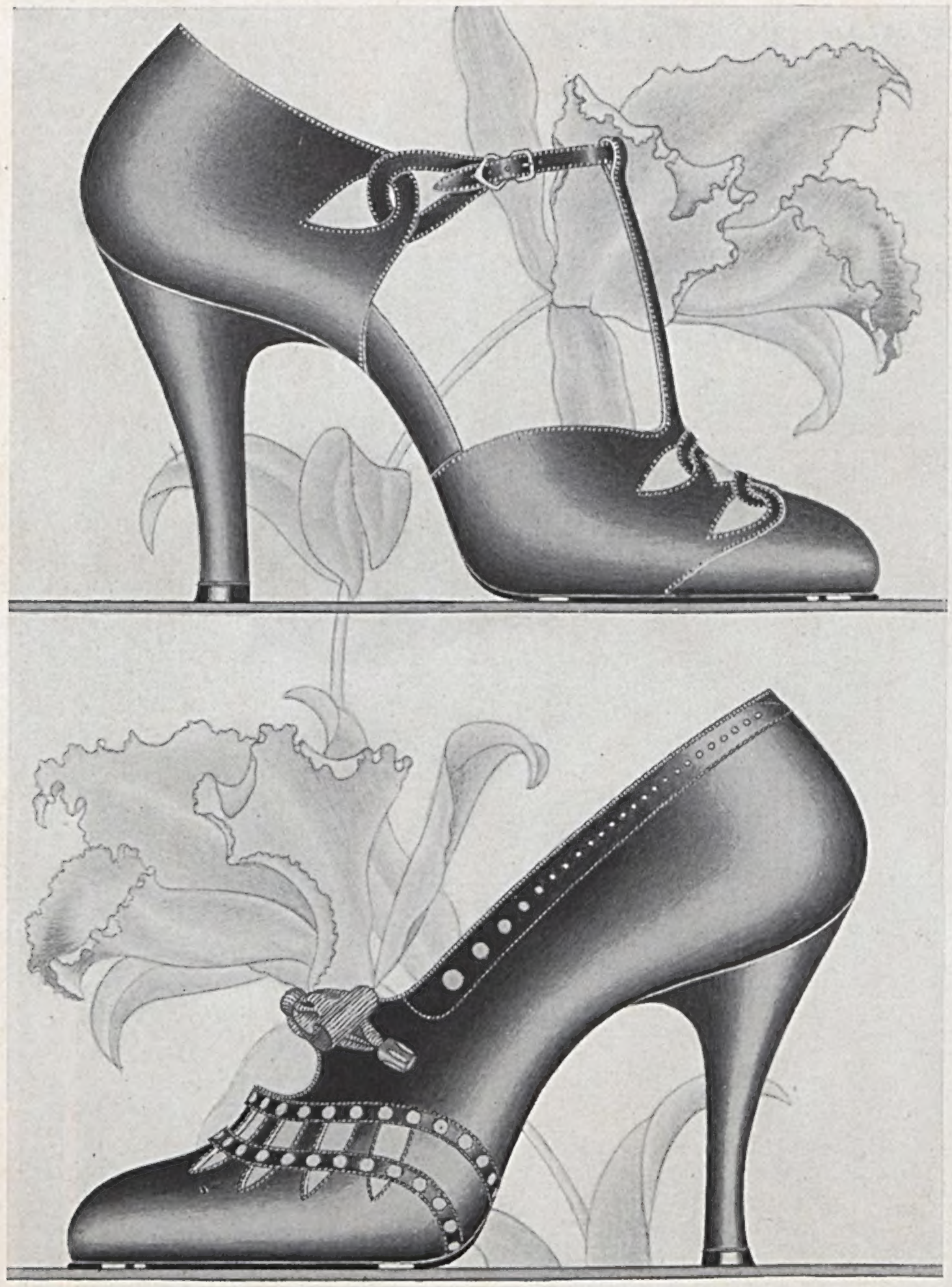


WITH SABLE-TONED MARTEN

● From our superb grouping of new coats we select this svelte young wrap . . . the clear-cut sophistication of its lines heightened by the rippling frame of sable-toned marten, one of the most flattering of furs. It is typical of the Bonwit Teller collection of Spring coats, that have a certain perfection of detail and a thorough understanding of line, 195.00

COATS • FIFTH FLOOR

BONWIT TELLER
FIFTH AVENUE AT FIFTY-SIXTH



FASHIONEESE

featured by

B. ALTMAN & CO.

FIFTH AVENUE, N. Y.



BALANCE . . .

the secret of youthful, graceful carriage. And the foundation of balance is the shank of the shoe. The contour of this arch identifies the genuine FASHIONEESE *shoe, protected by U. S. patent 1751282.*

Fashioneese . . . Elco's exclusive shoe, is well named. Through patented features in the shank, it caressingly controls the foot in motion and strikingly enhances the grace of the arch. Whether you choose a low or high heel, Fashioneese gives your foot the demure charm of a dainty slipper with the combining support of an easy-to-wear walking shoe. Elco Shoe Mfrs. Inc., New York.

FASHIONEESE ARE FINE, BENCH-CHARACTER TURN SHOES: SOLD BY THESE SMART STORES:

Amarillo, Tex.
Regent's, Inc.

Atlanta, Ga.
Rich's

Austin, Tex.
French Boot Shop

Baltimore, Md.
Hutzler Bros. Co.

Beaumont, Tex.
Imperial Shoe Store

Birmingham, Ala.
Loveman, Joseph & Loeb

Boston, Mass.
Wm. Filene's Sons

Brooklyn, N. Y.
Abraham & Straus

Canton, O.
Stern & Mann Co.

Charlotte, N. C
Belk Bros. Co.

Chicago, Ill.
Carson, Pirie Scott & Co.

Cleveland, O.
The Higbee Co.

Dallas, Tex.
Volk Bros. Co.

Dayton, O.
Rike-Kumler Co.

Denver, Colo.
Gano-Downs Co.

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Fort Worth, Tex.
Fair Boot Shop

Greenville, S. C.
Meyers, Arnold Co.

Hartford, Conn.
G. Fox & Co.

Havana, Cuba
Solis Entrialgo Co.

Houston, Tex.
Krupp & Tuffly

Indianapolis, Ind.
L. S. Ayres & Co.

Miami, Fla.
Burdine's

Mobile, Ala.
Damrich Shoe Co.

New Haven, Conn.
Edw. Malley Co.

New Orleans, La.
D. H. Holmes Co.

Pittsburgh, Pa.
Joseph Horne Co.

Portland, Ore.
Meier Frank Co.

Roanoke, Va.
Propst Childress Shoe Co.

San Antonio, Tex.
Guarantee Shoe Co.

Scranton, Pa.
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Shreveport, La.
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Syracuse, N. Y.
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Tampa, Fla.
Maas Bootery Co.

Tulsa, Okla.
Walk-Over Boot Shop

Utica, N. Y.
Tector's

Washington, D. C.
Woodward & Lothrop



LEE MILLER

I. MAGNIN & CO.

STYLE SHOPS

SAN FRANCISCO · LOS ANGELES
HOLLYWOOD · PASADENA
MONTECITO · OAKLAND
SEATTLE

SPRING CAPRICE—I. Magnin is ready for this capricious new season. One moment you may be smartly tailored in the best English hand-blocked manner, in this suit of Norfolk checked tweed . $65

...Or you may be a gay and charming contradiction in formal navy wool with dashing collar and gauntlet cuffs of pique—laced up in true buccaneer style—as provocative as it is flattering! . $69.50



Design Patent D 91349

WIND-BLOWN WALK·OVER 1934 Cabana



SELECTED BY SCHIAPARELLI and worn at her Paris Opening of Wind-Blown Fashions





It's an ill wind that won't make you smart and youthful this Spring. Schiaparelli, who is responsible for the whole wind-blown movement, singled out Walk-Over's 1934 Cabana for her mannequins to wear at the recent Paris Opening.

And as if that weren't enough to make it *the* shoe style of the season, consider this bit of subtlety: the stitching and airy perforations give an all-over rough surface effect to your foot in the same feeling as the new rough textured clothes. Yet the shoe looks and feels as light as a zephyr.

Your choice of step-in, T-strap or ties in several colors $8.50. Special oxford with the energy-giving Main Spring* Arch $10.50. At Walk-Over shops everywhere. *Reg. U. S. Pat. Off.

WALK·OVER

510 FIFTH AVENUE

Paris: 34 Boulevard des Italiens London: 372 Oxford St. W. 1.



FORGET
NATURE
•
FIGURES
Do
LIE
in

Carter's FOUNDATIONS

REG. U. S. PAT. OFF.

No black magic is involved . . . just clever tricks in designing that sleek down hips here, nip in waistlines there, pare off extra mounds and bulges, raise up bosoms—remake your figure so you'll swear it's new. For all they feel like nothing, Carter's have powerful ways. There are fully twenty different models, some for figures that need a firm hand at the helm, others for adolescents that respond to a hint of coaxing. Many are two-way stretch. Many are completely minus bones or seams. Every one is as washable as your stockings. And, good news, Carter's are not expensive. Girdles $1.75 to $10. Completes, $4 to $10.

Garments (from left to right)

SPIROSPORT: It's called a girdle, but it's almost a pantie, and it's the best thing in the world to wear beneath shorts! Even sizes 24 to 32. Carter's uplift bandeau. Sizes 30 to 38.

SYLPHMODE: A determined girdle with sleeking ways, and two persuasive bones in the front panel. Two-way stretch. Inch sizes 25-31. Worn with a Topper bandeau. Sizes 32 to 38.

WYNDMODE: Abbreviated running mate of Wyndflex, boneless, seamless, two-way stretch, even sizes 24 to 30. Worn with Topper, the new pullover bandeau. Sizes 32 to 38.

WYNDFLEX: Two-way stretch, all-in-one; a wholehearted success for the windblown silhouette. Boneless, seamless, cut to cater to the deepest low-cut back. Even sizes 30 to 36.

The William Carter Company, Boston, New York, Philadelphia, Cleveland, Chicago, San Francisco. Home Executive Office: Needham Heights, Boston, Massachusetts.

It's a hit—the LUX Vogue

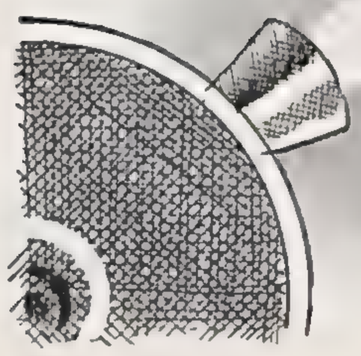


Première at JOHN WANAMAKER New York —where New Yorkers find "Fashion Firsts"

THE LUX-VOGUE FASHION FILM IS COMING TO YOUR CITY . . . WATCH FOR DATES OF SHOWING



• These "stills" give just a glimpse of the exciting high-fashion successes in the film. More than 40 Vogue patterns are turned from fashion sketches into smart clothes worn by real débutantes! There's everything from soft, thrilling negligées to devastating evening frocks. The camera man (left) is "shooting" the Luxable velvet gown that's the hit of the show.



Vogue says

fashion film

"AROUND THE CLOCK WITH A DEBUTANTE"



Advance summer fashions cut from Vogue patterns_ in smart Luxable fabrics . . .



IT'S A HIT . . . this exciting fashion film showing advance summer styles that any woman can own. Women acclaimed it enthusiastically at the New York première, for it's full of really *helpful* ideas.

Designs that look as though they cost a small fortune are cut from Vogue patterns in smart new Luxable fabrics.

That's a thrifty way to have all the smart summer things you've longed for! Make them yourself . . . keep them like new the Lux way.

Everywhere you go this summer, you'll find that smart clothes are Luxable clothes. Lovely washables like those in the film will make *your* summer wardrobe a thrilling one, too.

An occasional whisk through gentle Lux suds will keep these smart fabrics like new all season long. That's why leading stores advise their customers to use Lux . . . it's the perfect care for all fabrics and colors that are safe in water alone.

It's so much safer than ordinary soaps because Lux has none of the harmful alkali many of them have—won't fade colors. Rubbing with cake soap is unwise, too, for that's apt to streak the color, weaken the fabric, or mar the finish.

Be sure to see this film when it comes to your city. Ask the store to show you the Luxable fabrics that'll see you smartly through the bright days ahead.

WASHING THE NEW FABRICS . . .

An expert from the Lux Washability Laboratories will be on hand to answer questions on fashion points and give you help on your washing problems.



make your own summer things and make them Luxable

NRA



MODELS REGISTERED P. O. G. A.

In this model a navy blue slip clings closely to your figure, surmounted by a stiffened billow of sheer Mousseline de Soie, accented by white lace and embroidery containing a trace of cardinal; hand rolled and meticulously fashioned of

PURE *Silk!...*

FOR AMERICAN WOMEN

by

Irma Kirby

Again America's most experienced designer leads. Months ago she sensed that American women would soon be ready to again dress in the grand manner—at least after sundown. Now she sets the trend—a return to soft delicate laces and embroideries, accompanying stiffened and crisp sheers—like frozen mist. Flaring transparent billows and flattering bows...all in a springtime flutter. Eisenberg practicality demanded a material that would retain its crispness, even after cleaning. Now a simple and beautiful gown—sheer loveliness almost entirely hand made. Eisenberg advertises many originals in Vogue—write for the name of the store where they can be seen.

Spontaneous approval by American women of fashion season on season has made these autographed originals the feature in important stores everywhere

EISENBERG & SONS *Makers* 309 WEST JACKSON CHICAGO

You Can't Keep your FEET in a Glass Case!



DELWYN

STROLLER

CLAIRE



Costume by Best & Co.

SPECIAL FOOT SAVER FEATURES

1. *Free-Walking Lasts.* **2.** *Fit the Foot in Motion.* **3.** *Light in Weight.* **4.** *Fit the Arch.* **5.** *Smart Styles.* **6.** *Flexibility.* **7.** *Finest materials.* **8.** *Patented In-built Construction.*

Will those smart-looking shoes in the show case be *kind* to your feet? Will they leave your feet fresh and eager for an active evening after a strenuous day of streets and shops? Will they keep their smart lines and trim contours through months of "heel-and-toe-and-away-we-go" wear? One way to be sure of enduring smartness and comfort in your footwear is to insist upon FOOT SAVER Shoes. For these fashionable shoes—unlike any others—are scientifically shaped over "Free-Walking" lasts to *fit the foot in motion!*

FOOT SAVERS can "take" it! No matter how active your feet may be, these beautifully-fashioned, lightweight shoes are always comfortable. They fit the foot and *keep their fit* from the first to the last day you wear them.

FOOT SAVER Shoes are made so well they need no breaking-in. They hug the arch . . . soothe over-worked muscles and tendons. Leave your feet fresh and eager to be forever "on the go."

You will find FOOT SAVERS in those stores which feature better footwear.

Foot Saver Shoes are made by **THE JULIAN & KOKENGE COMPANY,** *34 West Main Street, Columbus, O., Makers of women's fine shoes for more than 40 years*

FOOT SAVER SHOES

FIT THE FOOT IN MOTION

MEN'S FOOT SAVERS ARE MANUFACTURED BY COMMONWEALTH SHOE & LEATHER CO., WHITMAN, MASS.

THE JULIAN & KOKENGE CO., 34 West Main St., Columbus, Ohio

Please send me, without charge, your portfolio of new Spring FOOTWEAR FASHIONS.

Name.....

Address.....

City.....*State*.....





Photograph by Lee Miller

Annette Simpson

DESIGNS ABROAD ✓ A WARDROBE IN DOMESTIC AND IMPORTED FABRICS ✓ MADE WITH "LASTEX"

As this page goes to press the Olympic is westing across the Atlantic with a precious bit of cargo . . . seventeen Annette Simpson models . . . a symphony in intimate apparel, frocks, coats and sportswear . . . all designed abroad . . . from the choice fabric creations of Europe and America . . . all executed in the new mood and manner of "Lastex." And by the time you see this page many of these "Annette Simpsons" will be displayed with pride by leading stores in principal cities throughout the country. "Lastex." 1790 Broadway, New York City.

"Lastex," you know, is the new elastic yarn which is making such a sensation both at home and abroad. It is woven or knitted into any fabric for any type of garment, endowing the latter with permanent elasticity, the advantages of which, in style, fit, comfort and wear, are, of course, quite obvious.

Lastex
REG. U. S. PAT. OFF.

THE FOURTH DIMENSION OF FABRIC AND FASHION

ROBERTA BEATTY *is a* 36

LYDA ROBERTI *is a* 14



There's one Corset Secret each one knows



"NEMOLASTIK"

is the ideal garment for figures 36 and over. It's a two-way stretch *with a difference*... made firmer, with double holding power... but with the same supple softness that formerly only slighter figures could have. The brassiere and step-in above are among the models that you can see at your corset department.



"SENSATIONS"

are known and adored by slender women everywhere! Young girls are choosing Sensations for their first foundation... small women of all ages are enjoying their care-free comfort. There are Sensation girdles, brassieres, and combinations, in a variety of intriguing two-way stretch knits, at better stores everywhere.

ROBERTA BEATTY . . . is tremendously effective as "the Mother" in the current Broadway hit, "Roberta."

LYDA ROBERTI . . . whose dancing, smile, and charm contribute brilliantly to the success of "Roberta."

They are entirely different types. But there's one way in which Miss Beatty and Miss Roberti are very much alike . . .

Both have youthfully supple figures. Both move easily, gracefully, wear smart clothes perfectly. Naturally, any woman would wonder what kind of foundations they wear.

■ "I wear Sensations," says Lyda Roberti. "There's nothing quite like them for people like me, who don't need much, don't like much —but must have perfect lines just the same. They seem like nothing —but what they do for one!"

But wait! There are two-way stretch foundations for maturer figures, too!

■ "I've heard so many of the slender young girls rave about their two-way stretch Sensations, that I was more than eager to try Nemolastiks when I heard of them," says Roberta Beatty. "Now I'm raving about *my* two-way stretch foundation! I feel lighter and freer in my Nemolastik than one could possibly feel in the usual corset or foundation. And, in its gentle way, it is every bit as firm with one's figure as those heavier, stiffer things I used to wear."

Why can't *I* wear the clever garments that these stage stars do? —you ask. The answer is, You *can!*

Nemolastiks and Sensations are sold at better stores everywhere—the cost is amazingly low. Both are made by the same corset stylists—designed by fashion artists who know all the tricks for slimming down the figure—yet permitting exquisite freedom of action. Ask for Nemolastiks and Sensations by name. Available also in the principal cities in Europe.

KOPS BROS., INC.
385 FIFTH AVENUE • NEW YORK CITY
San Francisco Chicago Toronto London

Copyright, 1934, by Kops Bros., Inc.

The well-dressed Leg by PHOENIX

• Debutantes are walking these "Doggys" this Spring



There's a bite in this one. Collie, Spaniel, Greyhound and Setter are not really dogs at all. They're the names of Phoenix "Doggy" Hosiery colors, new for Spring! *Spaniel* is a beige for corals, rusts and cinnamon browns. *Setter* is a warm beige for bright spring shades. *Collie*, a true beige for navy blues and true browns. *Greyhound*, a beige that will run with navy and grey beiges. All these Phoenix "Doggys" are very friendly with all Spring costume colors. Ask to see them in Phoenix "Everyday" sheers, No. 705, $1 the pair. Others, 85c to $1.95.

• Ring-around-the-hose-y no longer smart



That game's out, since Phoenix perfected its new Shadowless Hosiery! Here, at last, is the clear, even-textured stocking that women have been waiting for. Not a ring in sight!

In addition to being ringless, Phoenix Shadowless Hosiery has all the smart Phoenix features. Custom-Fit Top—that stretches *both* ways to give you extra comfort and a neater thigh. "Long mileage" foot with Tipt-toe, that means exactly what it says—longer wear. Tailored ankles, shadow-point fashion marks, all silk seams. You can buy Phoenix Shadowless Hosiery for $1.25 to $1.95 the pair. "Fluff," No. 779, $1.25.

• Advice to Pedallers



Bicycling, roller skating and walking are still favored by the Fun-Loving Leisure Class for exercise. The latter are usually pretty smart about a lot of things—including their hosiery. They like Phoenix for almost any kind of sport because it's reinforced where wear is hardest. Yet it manages to look feminine!

"Tipt-toe" and "Duo-heel" are the names of these little wear-for-ever devices that make Phoenix Hosiery so sturdy. (And so popular with gentler sportswomen who don't feel like ladies unless they're wearing silk.) They're part of the famous Phoenix Long-mileage foot. They don't show—but how they do work for you! Ask for Phoenix "Standby" service sheers with Long-mileage foot, No. 772, $1.25 the pair.

• Down Fashion's runway



The Phoenix hosiery colors step out to the music of the band at Burdine's Sunshine Fashion Show, held at the Roney-Plaza Hotel in Miami Beach. *Sunglo*, *Skinglo*, *Afterglo* and *Tanglo* are the names of these resort shades—which harmonize with every type of skin from lily-white to deepest tan. . . . Ask to see them!

• Tailored to the toes!



Pumps and oxfords are still the best sellers in the best circles—worn with the sheerest of silk stockings. The latter should be Phoenix, made of Certified Silk. Phoenix conspires to make your legs even more alluring by tailoring the ankles divinely, running up fine silken seams and using shadow-point fashion marks. Ask for "Street," afternoon Shadowless chiffons, No. 766, $1.25.

• Satin forecast—sleek and shiny!



Very pretty—but hazardous if you're not careful about your stocking tops. Play safe and wear Phoenix Custom-Fit Top. It fits like the skin, whether you're tall, short, plump, slim, or just average. Its two-way stretch fabric moves east and west, or north and south, or both, according to your need. You'll enjoy perfect comfort, enviable grooming, when you wear Custom-Fit Top. It comes *only* in Phoenix Hosiery! For evening, "Mist" super-sheer Shadowless suede, No. 796, $1.95 the pair.

PHOENIX HOSIERY *with* CUSTOM-FIT TOP



Sheer Mayfair in Rayon by Du Pont • 19.95



Above—Photograph of a dressmaker suit, superlative for all the doings of day. Tapioca polka dots on sheer dark grounds and splashes of white pique. Sizes 36 to 46 in navy, black or brown



FRANKLIN SIMON *New York*

MARSHALL FIELD & CO. *Chicago*

JOHN WANAMAKER *Philadelphia*

J. W. ROBINSON, INC. *Los Angeles*

HUTZLER BROS. *Baltimore*

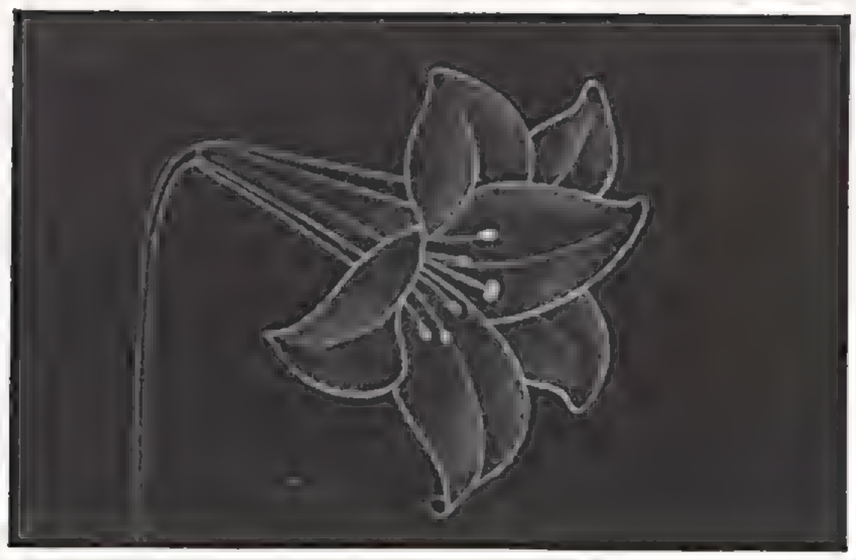
CHANDLER & CO. *Boston*

Above—This is the dice and dot print in Mayfair of Du Pont Rayon. Flattering—this three-quarter coat, short-sleeved frock with crisp jabot. Navy, black, brown. Sizes 36 to 46

Right—Revers give a forward movement to this multi-color carnation print. Three-color nosegay poses at the new, low-ish neckline. Colors—blue, brown or green harmonies. Sizes 36 to 46

DUPONT RAYON

FABRIC BY THE SCHWARZENBACH HUBER COMPANY
DU PONT RAYON COMPANY, EMPIRE STATE BUILDING, NEW YORK CITY



at Easter . . . walk in beauty



In design and color, the last word . . . giving to your feet a new trimness with their glove-like fit . . . Matrix Shoes will guide your steps to a new beauty!

"Your footprint in leather," a patented sole, molds these shoes to the foot faithfully, matching curve with curve. New grace of line . . . glorious foot-ease . . . are assured by the double magic of outward beauty and inward comfort of these smart daytime shoes.

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For branch offices see Travelog on pages 16h and 16i

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French Line. For rates, reservations, information, call or write Harold G. de Golia, G.P.A., 508 West 6th Street, Tucker 4231.

travelog

GARDEN WEEK

An annual event of increasing importance is Garden Week in Virginia, which is being held this year from April 23 to 28. At this time, the owners of approximately one hundred of the most historic homes of Old Virginia open their gardens and, in many cases, their homes to the public. In order to make the visit of the outsider as complete and pleasant as possible, the Garden Club of Virginia prepares suggested tours and route maps. Bloom in the old gardens begins as early as January with Violets, Jessamine, and Breath of Spring; by February, Japan Quince, Forsythia, Spirea, Crocuses, and Jonquils—these latter blooming literally by the million on the old estates—are in full flower; in March, the orchards of peach and pear trees are beautiful—but by the middle of April the full tide of bloom, when Virginia gardens are at their best, sets in. Then come white and purple Lilacs, Snowballs, Flowering Almonds, Wisteria, Corchorus, Crab Apples, white and yellow Jessamine, and all the varieties which have long made the gardens of Virginia famous. Virginians must have been fond of aromatic plants for even now, tucked away in the far corners of their gardens, a Citronella plant, coddled through the winter, can always be found. Sage is apt to be there too, and Bergamot, Sweet Ferns, Rue, Catnip, and always Mint. Of course, the garden tour takes in the homes of most of Virginia's famous men and also the restored town of Williamsburg. You will enjoy Virginia in April.

MID-WEST GOLF

Many a prominent family in the Middle West and elsewhere has already encircled the dates of April 6, 7 and 8 on their calendar, for during these days the Third Annual Mid-Western Amateur Golf Championship will be held at French Lick Springs Golf Club, French Lick, Indiana. This event, the first of the important golf competitions in the Middle West, marks the advance opening of the golf season in this section. While in some cases other midwestern golf clubs are still playing winter rules, the courses at French Lick are generally in excellent condition for this tournament. Already, over 200 entries have been received, and it is expected that this year's tournament will see many of the best amateurs of this section in action. Not only will there also be a tournament for the ladies, but you who know this famous resort will not have any fears as to lack of activities.

FASHION PARADE

With eyes ahead for the Fashion Parades on Palm Sunday and Easter Sunday, Atlantic City hotels prepare to observe this traditional event with more than customary éclat. The climate is ideal, of course, in Atlantic City over Easter, and with the combination of relief from winter and surcease from the prohibition atmosphere, the flower-filled hotel exchanges will take on an air of the springtimes that were springtimes back in the halcyon days.

It is well to note that many of the best of the Spring Glee Club concerts at Chalfonte-Haddon Hall are just ahead. March 24, the University of Pennsylvania Men's Glee Club gives a concert; March 30 brings the Guilford College Choir; and April 14, the Geneva College Glee Club appears. During this same period, the Marlborough-Blenheim will have special concerts every Sunday evening. It is expected that March 24, the Tilden Tennis Troupe will be in Atlantic City to play exhibition matches in the Auditorium. Rumour hath it that there is a possibility that the National Indoor Polo Championships will be played in Atlantic City somewhere around the first two weeks in April.

TENNIS

It isn't too early to be thinking of sports activities at Pinehurst next month. For the first week in April, the Amateur Golf Championship at Pinehurst will hold the interest. From then on, however, tennis comes to the fore with the North and South Tennis Championship scheduled for April 9-14. As you know, this tournament annually attracts the leading tennis stars of the country and is regarded as the final tryout for places on the United States Davis Cup team. With all the current criticisms of our Davis Cup team selections, this tournament promises to be one of the most important in recent years.

JUST TO KEEP POSTED

MUSIC: NEW YORK CITY: Carnegie Hall—Philharmonic Symphony Society, March 15, 16, 18, 22, 23, 24, 25, 28, 29, 31; Philadelphia Orchestra, March 20; Oratorio Society of New York, March 21.

GOLF: Charleston, South Carolina: Gardens Open Golf Tournament, March 15, 16 and 17.

POLO: San Mateo-Burlingame Club, San Mateo, California: Open Championship, March 17 to 31.

RACING: Camden, South Carolina: Carolina Cup Races, March 24.

CALIFORNIA (Cont.)

Los Angeles (Cont.)

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French Line. For rates, reservations, information, call or write Lincoln Wilson, G.P.A., 219 Sutter St., Sutter 7557.

Great Northern Railway. For rates, reservations, information, call or write A. L. Scott, General Agent, Pass. Dept., 679 Market St., Phone Sutter 6051-6052.

Italian Line. For rates, reservations, information, call or write Dr. Roger Santini, Resident Manager, 386 Post Street, Fitzhugh Bldg., Tel. Sutter 4525.

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Great Northern Railway. For rates, etc., call or write J. H. Kenney, New England Passenger Agent, Shop 3, Little Bldg., 80 Boylston St., Liberty 1639.

VOGUE'S TRAVELOG—(Cont.)

MASSACHUSETTS (Cont.)

Boston (Cont.)

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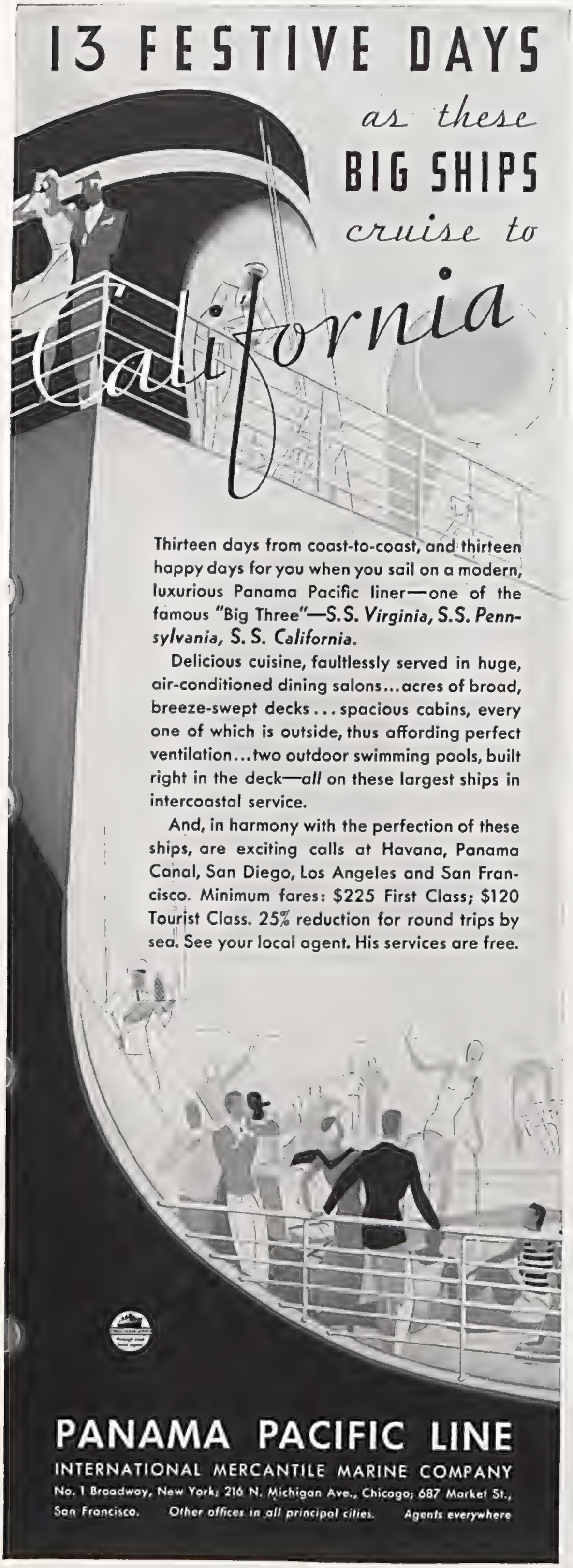
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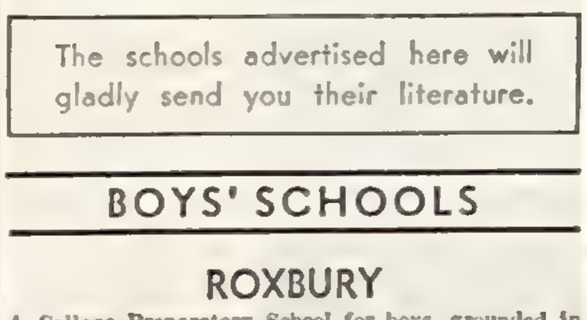
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SCHOOL

Over the Week-end

Is there a city parent with daughters of high-school age who doesn't dread the complex week-ends in which these children indulge? We've talked to parents whose metropolitan-bred girls are turning into blasé movie and dance fans at the tender age of fourteen. No one parent can stand out against these activities—it seems to be a city symptom.

As a solution for New York City parents, the Hillside School in Norwalk, Connecticut, has worked out a novel idea for country week-ends at the school, which is within easy commuting distance of New York. Girls attending other schools will be accepted as week-end visitors, being chaperoned from the city on Friday afternoon and returning Sunday afternoon. They join the Hillside girls in the seasonal (and simple) week-end activities. These include a variety of sports, picnics, work in arts and crafts, and week-end assignments of school work. The last are taken care of during Saturday morning study hours at the school. Even tutoring is available, by special arrangement.

Nature under Glass

What is a preparatory course in biology to smell like? Should it smell of formalin, acetic alcohol, and camphor; or should it exude the damp sweet smell of the woods, the mysterious exciting odour of the pond shore, and the perfume of living flowers? Bradford Junior College for girls at Bradford, Massachusetts, decided in favour of the latter. But damp woods, pond shores, and living flowers close shop for the winter shortly after the term starts and remain closed for the greater part of the school year. There was only one possibility of access to a living field of study—transport a section of woodland pond shore bodily into the laboratory.

Planned by the class and instructor, and built according to special instructions in the school shop, a glorified vivarium emerged. The vivarium itself is six feet long by three feet wide and is completely covered by a two-foot high glass case. Panes of glass separate various areas so that the zones may vary from arid desert to mossy swamp at the edge of a pond. The pond is a sunken aquarium, its top level with the shore, its glass side visible through a window in the front of the vivarium. Here is a slice of Nature, and it is being stocked with a sample of every important phylum or class that grows, crawls, swims, or flies.

Since this "Noah's Ark" was unindexed, a huge chart was planned. This shows not only all these creatures in their proper position, but also how they arose from a common stock in past ages, as well as the approximate era at which they emerged. It became a real phylogenetic chart. Since all the members of the class had started on the venture of illustrating photographically each class and phylum of plant and animal represented, this activity was extended to collecting and recording illustrative material. Proofs from embryology, remarkable similarities of larval forms, astonishing consistency of structure in creatures adapted to widely different modes of life, connecting links of uncertain classification, these adorn a special section of the "guide-book." Even some paleontological material has been gathered.

Hobby into Vocation

Mercer Junior College for Boys, at Princeton, N. J., gives special attention to boys who do not plan on a four-year college course. Great time and effort are devoted to discovering each boy's genuine aptitude—then his course is mapped out accordingly.

One youngster who was most dilatory in studying for College Boards was found to be unusually able with, and interested in, automobiles. A redirection of his work found him cheerfully learning the technique and principles of auto body-design. His interest in salesmanship and advertising has led to his working part time as a salesman for a well-known make of car.

Other students who are finishing their preparatory school work this year are taking a course in Introduction to Business. This includes trips to banks, engraving plants, factories, and other industrial plants. In acquainting the boys with many types of business procedures, the school hopes to know for which field each boy will want to prepare in his next two years at Mercer. Since many parents have able, but not "scholarly-minded" sons, this directed aptitude training is a decided contribution.

Adult Education

The Seventh Annual Art Week in Boston, Massachusetts, begins in April. The Chamber of Commerce sponsors this Week, and apparently the whole city is growing more aware of the event. Vesper George School of Art is one of the backbones of the various programs.

During the week, three free evening lectures will be given by the faculty at the school—on interior decoration, costume, and painting.

NEWS...

Several hundred Bostonians went to each lecture last year—increasing evidence of the waiting field in adult education. The approximate total of adults who attended these and other art lectures in women's clubs, stores, private and public schools was 8,000.

Enjoying the Classics

How many of the foreign classics, ancient and modern, do you remember? Most of us recall the trials of Cicero (in Latin), perhaps a hazy bit of Greek, and a distinct impression that Goethe was a great German writer. Few have any feeling of rich enjoyment of the works themselves.

Mary Baldwin College for girls in Staunton, Virginia, believes the classics are an educational experience—but attacks them in a different way. The language department offers three new courses—one in German Literature, one in Greek Literature, and one in Latin Literature. The best English translations are used in class—to acquaint the students with the beauty rather than the language of the classics. A natural result of this plan may be a revival of interest in the languages themselves. Certainly, a predictable result will be a feeling for great literature, a vivid memory of its enjoyment.

School in the Caribbean

Early spring will find the girls of Gulf Park College at Gulfport, Mississippi, cruising in the Caribbean. They leave New Orleans on March 17, and cruise for 16 days. Four hours each day are devoted to study and academic routines. The rest of the time is given over to thorough enjoyment of the trip. The itinerary includes Havana, Jamaica, Kingston, Panama City, through the Panama Canal, Cristobal, and Honduras.

All of the points of historic and geographical interest will be explained to the young travellers . . . a cultural and informative process unconsciously absorbed by them. And with the regular classes each day, this healthy interlude does not slow up the scholastic work of the school.

Contemporary History

The Ogontz School for Girls, at Rydal, Pennsylvania, has evolved a method of awakening interest in Current Events. There are groups for each age. The classes thus formed are taught the use of formal procedure for clear and interesting discussion of public questions. The class has proved of interest to many grown-ups who attend the discussions. Questions selected by the members of the class from each discussion form the basis of a General Information Test which is given every May. This test has become a yearly event among the many graduates of the Ogontz School throughout the country, who await the Spring quiz to find out whether they are keeping abreast of the world's demand for general information on public questions.

At one time, the General Information Test was sent to a large number of mature students past school age. Surprisingly enough, the average percentage attained by Ogontz students was somewhat higher than that of their adult competitors, although the latter comprised lawyers, doctors, clergymen, business men, and women at home and in business.

Mountains to the Sea

The Adirondack-Florida School for boys is all that the name implies. It opens in Onchita, Franklin Co., New York, a beautiful spot in the Adirondacks. Here, the periods devoted to sports include such activities as hunting, fishing, canoeing, and mountain climbing.

After Christmas, the school moves to Coconut Grove, Florida. The time-off from studies is now devoted to sailing, swimming, deep-sea fishing, tennis, and all those fascinating individual activities usually confined to an all-too-short Northern summer. A 35-foot sloop is used for week-end cruising—down among the Florida keys. The proximity to Miami makes possible many excellent concerts, lectures, and theatres.

Spring finds the boys back in the Adirondacks.

But dazzling as these features are, they are not at all blinding to the main point at issue—an adequate college preparatory course. Both Adirondack and Florida schools are perfectly equipped as educational institutions. High scholastic standards are maintained—and these boys enter the leading universities with sound intellectual backgrounds—enriched by exceptional advantages.

Oriental Fashion

Inasmuch as there is nothing new under the sun, creators of modern fashion will constantly turn to classic design or to the modes of other countries for suggestions and inspirations.

The McDowell School of Costume Design in New York City, where creators of future styles are developed, will feature, this spring, a series of special exhibitions of Costumes from the Orient in connection with a course of lectures by Professor Rudolph Meyer Riefstahl, world-famous Orientalist.

Priceless costumes of rare silks with gold and silver from India, rich satins and silks from China, Persia, Arabia, and Japan are studied in turn as sources of ideas, adaptable for modern clothes. So thorough is the instruction that students learn to use the Oriental tricks of cutting, draping, and control of colour effects.

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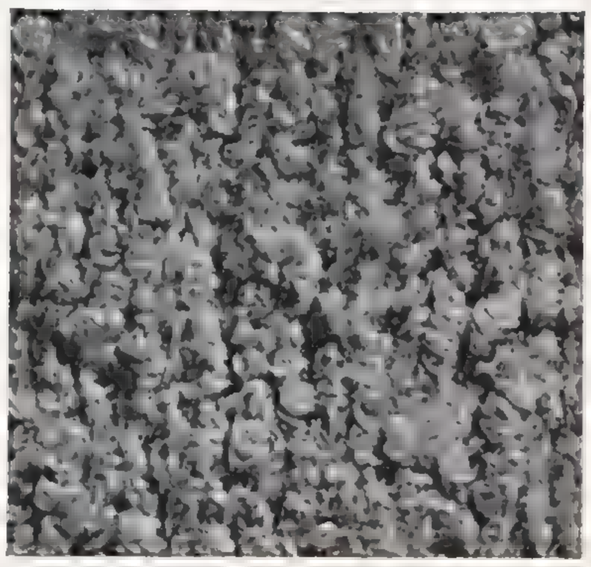


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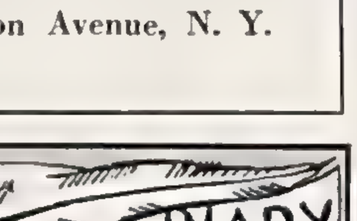
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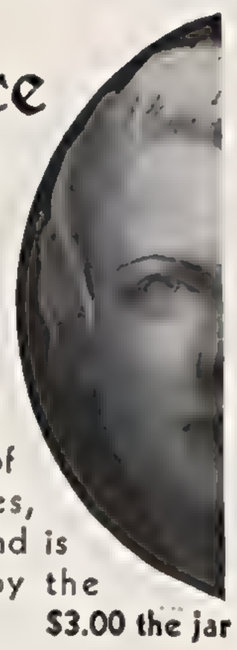
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Flower show



• The flowers that bloom in the spring tra-la will soon be blooming all over the Grand Central Palace—for next week brings us the New York Flower Show. Aside from its magnificence as a spectacle, it's the first real breath of spring for New York. And, each year, the attendance by both gardening and non-gardening varieties of spectators has increased tremendously, until the Show has begun to assume the gigantic stature of a national institution, and already draws the attention of the whole country to it.

This year, the floor plan of the show is going to be completely rearranged. The centre aisle has been eliminated, and the main floor is being converted into a series of gardens—beautifully landscaped. As there'll be no walls over ten feet high, the whole layout will be visible. A great improvement, we must admit. The new set-up will probably do away with most of the congestion of other years, when you were at the mercy of the thundering herd every time you attempted to look at a *myosotis palustris semperflorens.* (Get out the seed catalogue.)

The Garden Clubs of America are going to show an English village—worked up into a circular unit. There'll be a ring of English village house-fronts, with a circular green in the centre, a pond with ducks afloat, a pump, and dooryard gardens planted with shrubs and flowers that grow in this country—to illustrate to what attractive and practical lengths it's possible to go in small community unit plantations. There'll be the shadow boxes, too, with their highly ornamental floral still-life displays, and the table and tray arrangements—full of inspiration for hostesses who pride themselves on the lovely things they do with their own tables.

The display of the Federated Garden Clubs of New York State will demonstrate the interesting things the various member clubs have been doing all over the state. Their exhibit will be non-competitive this year.

The Federated Garden Clubs of New Jersey will have a Garden Centre. (They've been trying this out in the Oranges with great success.) It's a community project—with a horticultural library of practical information, and daily demonstrations of how to handle various plants and seedlings will be held throughout the week.

The Brooklyn Botanical Garden—which illustrated the various ways of plant propagation last year, has an equally fascinating exhibit that will be one of the high spots of the show. Those in authority have been planning it for the last three years—that's how good it's going to be. It demonstrates proper and improper pruning of trees and shrubs. They have taken several forsythia plants, pruned some of them incorrectly, some correctly, and allowed Nature To Take Its Course. Then they show an unpruned plant—all fuzzy with twigs—and have painted the proper places for pruning on the branches. An object-lesson of the first water—and any one with any kind of a garden should see it. Incidentally, the Brooklyn Botanical Garden, under the supervision of Mr. Montague Free, has been the only one of our public gardens to do much constructive and educational exhibiting at former Flower Shows.

And, speaking of gardens, the Tea Garden will be in full flower again, with pretty girls all in a row as waitresses.

Other non-commercial displays will be that of the New York Botanical Garden; and individual showings from the great private greenhouses on Long Island and thereabouts.

And now that we've covered the old business and the new business—breathes there a man with soul so dead who can resist that wilderness of lovely flowers? Our recipe for a



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the town

real spring tonic is several hours of wandering around through the Flower Show in a happy daze, and repeating the experience during the week.

Here, kitty

• Pussy-footing down in the Village is a joy, whether you're the pussy or its owner. You see, it's this way. Doris Bryant has a cat shop at 70 West Eleventh Street—specializing more in cat accessories than in the cats themselves, though she does raise the most beautiful Siamese cats this fancier has ever taken a fancy to. Miss Bryant has always had a failing for felines—lured them home, fed them, babied them, and all that. As a hobby, mostly, she started a shop especially for them; and it has proved so successful, and grown to such dimensions, that we can truthfully say it's in a category of its own. Bowls, balls, necklaces—all to match the cats—are among her specialties. For instance, a blue-eyed cat is even more charming when wearing a lapis necklace and drinking milk out of a powder-blue bowl.

The cats appreciate all of this *frou-frou*, Miss Bryant says, for they know it helps call attention to themselves. I was particularly fascinated by toys the cats had "invented" themselves, with Miss Bryant's help. There's a grey flannel mouse stuffed with catnip—the cat isn't taken in by it—, but the catnip is fresh and fragrant, and the mouse a good size to play with and bite. Then there's a little flannel pillow (about the size of a flat powder-puff) stuffed with nice noisy cellophane. Ask the cat who owns one; he'll tell you he couldn't possibly adjust his life to getting along without it. Play-sticks (a rattledy ball-and-string on a stick). Carriers (that look like regular luggage). Beds. Houses. Cages. Modern medicines developed especially for cats. Correct food (always fresh). These are just a part of the stock in trade of this unusual young woman. And in case your own kitty isn't the expensive kind, yet you want to do right by her, you'll be glad to know that cat toys start at the low price of one nickel, and don't rise far above it.



Smörgåsbord

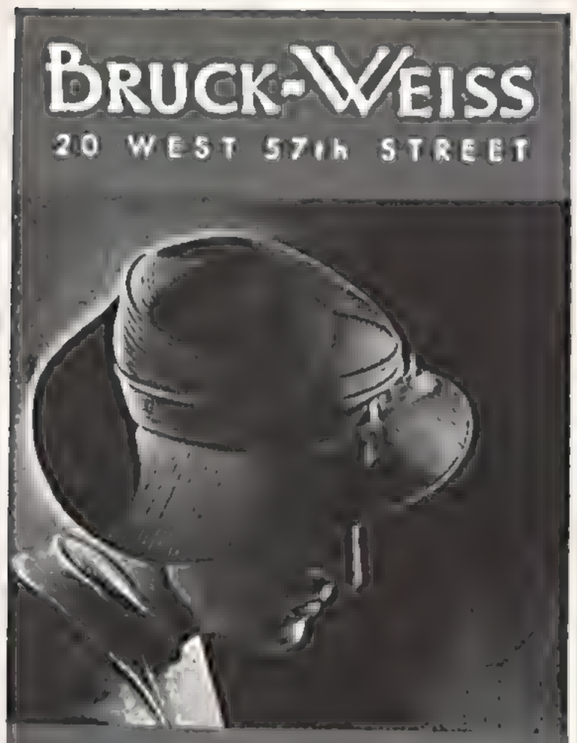
• The Kungsholm always impresses me as being very superior when it comes to the captivating subject of *Smörgåsbord.* In the most delightful and restful of rooms, luncheon and dinner are served with all the ceremony to be had at the best hostelries in town—and at pleasantly moderate prices. At dinner, there's a first course of hors-d'œuvres, and, since Swedish hors-d'œuvres are the pride and joy of this restaurant, they are something pretty special indeed, and certainly worth a trip to East Fifty-Fifth Street.

Breakfast service

• If you count the day a total loss that begins with sorry-looking little rolls of the day before leering up at you from the breakfast tray, you will rejoice to know of the grand service Slama's (those bakers par excellence on Madison Avenue at Eighty-Fifth Street) are offering to their patrons. It's called a Breakfast Service, and it delivers to your door, in the rosy-fingered dawn, as many or as few crisp, fresh rolls as you wish. The variety of rolls may be changed from day to day, unless, of course, you're an old die-hard who can't bear to start the morning with anything but Viennese rolls—in the making of which Slama's are past masters.

Having pampered you early in the day, Slama's keep on doing it through luncheon, cocktail time, and dinner. Fresh rolls and hot breads, patty shells and nuts that are salted fresh each day will come to you at the crucial moment for luncheon and dinner, while the number of good things you can have to accompany cocktails is legion. There are minute cream-puff shells that Slama's will fill for you, or which you can fill at home; (Continued on page 24)

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VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 23)

flaky little puff pastries filled with Roquefort or melted American cheese; and marvellous cheese straws. If it's tea accessories you want, Slama's will make sandwiches and ices and supply all sorts of luscious cookies and petits fours. For special fiestas, they stand ready to bake wedding-cakes and birthday tarts. Our salaams to Slama's!

À la Rive Gauche



• If you have as affectionate recollections as I of those little restaurants on the Rive Gauche where the same people come each evening to sit at the same tables and linger there far into the night, you will cherish Chez Maurice at 132 East Sixty-First Street. For the small sum of around seventy-five cents, there's a five-course dinner that includes such specialties as *poulets en casserole, riz de veau au madère,* or *lapin au vin rouge,* prepared by Monsieur Maurice himself. This restaurant has a well-stocked cellar, too, of imported and domestic wines. (I especially recommend the California claret.) It's a cheery little place these blustery March evenings, and, in the good old summer-time, the garden promises to be cool and quiet.

Valets' course

• That marvellous type of old-fashioned man-servant, so familiar in novels and on the stage, is getting scarcer and scarcer in real life. Today, a man's valet often has to double in the rôle of butler or chauffeur —or even gardener. The result is that often a valet is not as perfect as you could wish, in matters strictly valetorial.

I have learned that it's a grand idea to have a valet put through a course of sprouts by your tailor—in the same way that you send your chauffeur to the manufacturer of your car. Those who have made the car should know more about its care than any one. The same is true of clothes.

There are several tailors in town who are only too glad to have their customer's valet sent to them to learn the tricks of the valet trade. For instance, Bernard Weatherill, Wetzel, and Bastable. At the latter, Jim Greene, the guiding spirit of the place and, incidentally, one of the best-informed men in town about masculine wardrobes, takes infinite pains to see that one's man-servant is put through the proper ropes. The "examination" includes such things as: pressing, proper care of shoes, packing, and—what's more important —when not to press! Mr. Greene claims that more men's clothes are ruined by overpressing than they are through years of wear. So it will pay masculine members of your family to order a suit from one of our good tailors, if for no other reason than to profit by the up-keep instructions which are thrown in.

Mid-Town retreat

• With all the bars, cafés, lounges, and so on and so forth, which have sprung up along Park Avenue and the up-town streets, for those who find themselves in the Grand Central zone—and especially for us poor working people—it is nice to know that The Tuscany, at 120 East Thirty-Ninth Street, has opened up an attractive new bar. Baron Von Loewenfeld, the guiding spirit of The Tuscany, is responsible for this new innovation, even to the decoration. Probably, that is one reason why I like it—it's so simple and informal, not depending on bizarre colours or lighting. Nor is it "all done with mirrors!" The bar is composed of two smallish rooms, one of which can be screened (Continued on page 25)

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VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 24)

off, if a private party is on. There is music at dinner and after the theatre, making it an especially nice retreat if you want a rather quiet place to drop in. Incidentally, The Tuscany prides itself on its hors-d'œuvres.

More Mittel-Europa



• If these paragraphs seem to have gone pretty Teutonic recently, it's not only because the writer happens to be a hound for Central Europe and things pertaining to it, but also because, on the whole, we find many more restaurants of Latin atmosphere around town than we do of other varieties. So with this explanation—not excuse—I am going to mention Austrian Hall, at 245 East Eighty-Second Street. This simple, spacious—and unelegant—place to dine and wine (particularly the latter) is a good bet for certain moments. For instance, if you are seeking a sort of a hide-away, or again if you feel like a good, airy place that is quiet as against the jazz of one of the crowded two-by-four variety.

Austrian Hall is exactly like one of those places you see in the suburbs of Vienna, or more especially in Salzburg or Innsbruck. Many murals depicting joyful Austrian scenes all through the four seasons are the only decoration of the place. At one table, you probably see a girl reading a book as she sips her bock and puffs a cigarette (or more than likely a little cigar). At another table, you will find an old patriarch poring over a German paper while tenderly caressing his graceful bottle of Rhine wine.

And speaking of wines, here is the real thing, straight from Wien. For instance: Grinzinger Schenkenberg and Klosterneuburger. A three-piece band plays the same old things—but how you probably love them—from Lehar and Strauss. The waiters gossip at the bar as the good-natured bartender slips them an occasional glass—it's all most simple and very *gemütlich*.

Going, going—!

○ At the American Art Association Anderson Galleries, masses of Americana and endless blue-and-white Staffordshire dominate the sales between those devoted to the sheer magnificence of Napoleonic gold plate and tapestries. To the uninitiated, a forty-dollar difference between two apparently identical blue-and-white plates may seem to bracket the collecting of this type of china with that of postage-stamps, but the undisguised air of rivalry among bidders indicates some greater intensity. The Galleries stress somewhat confusingly in one column of their bulletin the high prices obtained, apparently for the encouragement of prospective consignors, and, in another, the bargain of recent sales, with an eye to future bidders. May we hope that both sides are kept happy!

As for the modest galleries, Silo's affords an entertaining afternoon. Silo's auctions throughout the winter are only rivalled, for bargains, by their summer sale, when low prices are fixed and any article can be bought at any time as in a shop. The winter season brings occasional very diverting sales of pictures dominated by "Sheep at Dusk" and 1870 conversation-pieces in the manner of 1780, very illustrative and colourful, with cardinals and ladies predominating. Among these, there is always a gem in the way of an authentic eighteenth-century portrait, which will bring all of five dollars. The furniture or general sales makes one wonder how (Continued on page 26)

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VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 25)

so much of the 1906 era still remains in a fickle world, but even here the rule is sometimes proved by the exception.



Wings over Fifty-Second Street

• Any one interested in: (a) aeroplanes and what makes them go round; (b) steaks broiled to order in the only way they should be; and (c) an Old-Fashioned cocktail what am, will find his logical habitat at The Wing Club, on Fifty-Second Street right near Fifth Avenue. Famous fliers gather around the bar, and autographed testimonials and photographs of themselves and other f. f.'s cluster about the walls. The Wing Club is, and has been for some time, a haven for the smartest of the collegiate and younger sets. They like to congregate there where there is no dance orchestra nor singing trio to disturb their profound discussions. Furthermore, dinner—excellent—is reasonable, and the champagne cocktail, equally excellent, is far below the usual rate you have to pay for it around town.

Little Paris

• A truly Parisian place to dine is the Madeleine, on the corner of Fifty-Fourth Street and Madison Avenue. It is presided over by Madame Madeleine, the proprietress, who is one of the most interesting characters in town. As for the food, it's nothing short of *ooh la la* (which, translated into modern Americanese, means French, delicious, and we've been missing something).



Marionettes at meal-time

• What with school-child hats on our heads, and school-child collars on our dresses, it's not only smart to be childish, but fun. And if you are one who, like me, finds it more amusing to eat your spinach when there are other things to distract the attention, get yourself taken to the Merry Go Round on Fifty-Sixth Street. For one of the most refreshing of dinner diversions noted around town during the past week or so is the marionette show there. In one evening, we were entertained by Ed Wynn, John D. Rockefeller, Mae West, and Maurice Chevalier. There is also a remarkable instrumental and vocal trio—called the "Four Boulevardiers"—who sing in at least fourteen different languages and play innumerable musical instruments. It's unusual entertainment to find in a restaurant—when you consider the food question, that makes it practically unanimous.



Haven

• As a protest against all this business of food faddism and pet diets, why can't one harmlessly indulge oneself in a food hobby? One of my favourites is the hot-bread hobby—and Jane Davies, on Fifty-Fifth Street between Sixth and Seventh Avenues, serves grand ones with her luncheons and dinners. There are old-fashioned corn-bread sticks, which she varies with soft little biscuits and bran muffins—all sweet and crusty because they're baked in iron pans. In fact, all the food there has that cooked-to-your-own-order flavour, from tender, trembling omelets, and vegetables that taste as if they had just come out of your own kitchen-garden, to flaky, deep-dish pie crusts.

Miss Davies started her restaurant about seven years ago. She told me she had been studying to be a decorator, and found the eating around so irksome, that she became obsessed with the idea of a place that would serve the right kind of food in the right way. So she changed her profession and has been in her present location ever since, where she serves a grand luncheon for from fifty cents to around seventy-five cents, and an ambrosial dinner for about a dollar. She closes shop on Sundays. Her success can perhaps be measured by the fact that she has a large clientele who wouldn't miss a luncheon or a dinner—and are perfectly willing to forgo the ubiquitous cocktail for a delicious meal and a good wine—smilingly served by Filipino boys whose coats are as white as their teeth. And being able to eat in a restful pale green room with long French doors that overlook a diminutive garden with fir-trees and an ivy-covered wall is one more reason why Jane Davies's appeals to this City Child.

Town Hall

• The latter half of March brings a full calendar of concerts and lectures at Town Hall. Just to remind you, we reprint the dates scheduled for the concerts.

Thursday evening, March 15
Gerald Tracy, Pianist
Saturday afternoon, March 17
Ray Lev, Pianist
Saturday evening, March 17
Workmen's Circle Chorus
Sunday afternoon, March 18
Mary Lewis, Soprano
Sunday evening, March 18
New York Schools of Music—Fourteenth Annual Artist Students Concert
Monday afternoon, March 19
Gertrude Kappel, Soprano
Monday evening, March 19
Olin Downes and Walter Gieseking—Piano Music from Bach to Debussy (The Classic Period in Piano Music)
Tuesday evening, March 20
Musical Art Quartet
Wednesday evening, March 21
Fordham University Glee Club, Concert
Saturday afternoon, March 24
Harold Bauer, Pianist
Saturday evening, March 24
Helvetia Maennerchor
Sunday afternoon, March 25
Armand Tokatyan, Tenor
Monday evening, March 26
Olin Downes and Walter Gieseking—Piano Music from Bach to Debussy (Compositions of Romantic Composers)
Tuesday evening, March 27
Emmy-Lou Biedenharn, Mezzo-Soprano
Wednesday evening, March 28
Elisabeth Rethberg, Soprano, and Felix Salmond, 'Cellist, Joint Recital
Thursday evening, March 29
Herman and Miriam Katims, Joint Piano Recital
Saturday evening, March 31
Olin Downes and Walter Gieseking—Piano Music from Bach to Debussy (Impressionists of the Late Nineteenth Century)

"FLANEUR"

SOCIETY

BIRTHS

NEW YORK

Barney—On February 14, to Mr. and Mrs. Philip C. Barney (Sally Wamboit), of Farmington, Connecticut, a son, Danford Newton Barney, fourth.

Blair—On February 2, to Mr. and Mrs. Paxton Blair (Gertrude Hubbard Grosvenor), a son, Joseph Paxton Blair, third.

Cushing—On February 9, to Mr. and Mrs. John Dewey Cushing (Ruth M. Sprague), of Greenwich, Connecticut, a son.

Graves—On January 31, to Mr. and Mrs. John Hart Graves (Anna J. Scott), of Dobbs Ferry, New York, a son, John Hart Graves, junior.

Hoyt—On February 13, to Mr. and Mrs. Graham Hoyt (Margaret A. Rickard), of New Haven, Connecticut, a daughter.

Hyde—On February 14, to Mr. and Mrs. Donald R. Hyde (Corinne B. Weston), of Cold Spring-on-Hudson, New York, a daughter.

Pratt—On February 13, to Mr. and Mrs. Harold Irving Pratt, junior, (Ellen R. Hallowell), of Glen Cove, Long Island, a daughter.

Reid—On January 21, to Mr. and Mrs. Fergus Reid, junior, (Etheldreda Winthrop Seabury), a son, William Seabury Reid.

Salmon—On January 25, to Mr. and Mrs. Walter J. Salmon, junior, (Virginia T. Peters), a daughter, Susan Salmon.

Skelton—On February 10, to Mr. and Mrs. Francis A. Skelton (Margaret L. Metcalf), a daughter.

Smith—On February 5, in Charleston, South Carolina, to Mr. and Mrs. Paul Morton Smith (Alice Kobbe Rand), a daughter, Pauline Sabin Morton Smith.

Wagstaff—On January 31, to Mr. and Mrs. Alfred Wagstaff, third, (Kathleen Hasting Curtis), a daughter.

BOSTON

Roberts—On January 31, to Mr. and Mrs. Charles Holmes Roberts, junior, (Eleanor Peale Davis), of Framingham, Massachusetts, a daughter, Barbara Heard Roberts.

BIRTHS

CHARLOTTE, NORTH CAROLINA

Wilkinson—On January 18, to Mr. and Mrs. James W. Wilkinson (Nell Marsh), a daughter, Katherine Ann Wilkinson.

CINCINNATI

Buss—On January 9, to Mr. and Mrs. Eugene R. Buss, junior, (Frances A. Suire), a son, Robert Eugene Buss.

De Camp—On February 6, to Mr. and Mrs. James M. De Camp (Anne Graydon), a son, Joseph Graydon De Camp.

Heekin—On January 25, to Mr. and Mrs. Donald J. Heekin (Bernice Williams), a daughter, Joan Williams Heekin.

Todd—On January 2, to Mr. and Mrs. James Smith Todd (Elsie R. Kidd), a son, James Smith Todd, junior.

COLUMBIA, SOUTH CAROLINA

Robinson—On February 10, to Mr. and Mrs. David W. Robinson, junior, (Elizabeth Gibbes), a daughter, Caroline Le Conte Robinson.

DULUTH

Garver—On January 23, to Mr. and Mrs. Harvie A. Garver (Margaret Hope Foght), a son, Thomas Haskell Garver.

Swan—On January 5, to Mr. and Mrs. William Davis Swan (Mary Mitchell), a daughter, Mary Margaret Swan.

INDIANAPOLIS

Collett—On December 20, to Mr. and Mrs. John Collett (Mary Hamilton), a daughter, Jane Collett.

Hollingsworth—On January 26, to Mr. and Mrs. Robert Hollingsworth (Marea Haueisen), a son, John Michael Hollingsworth.

Millikan—On December 5, to Mr. and Mrs. Gaylord B. Millikan (Llewellyn Hereth), a son, James Barton Millikan.

NEW ORLEANS

Hennican—On January 17, to Mr. and Mrs. Caswell Ellis Hennican (Betty Cleveland), a son, Caswell Ellis Hennican, junior.

(Continued on page 97)





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MARCH 15, 1934

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BEST HAS THIS SUIT OF BLUE WOOLLEN, MOLYNEUX DESIGNED BOTH THE HAT AND THE SUIT, AND BENITO DREW THEM FOR THE COVER OF THIS ISSUE. ALL THE FRESHNESS AND VERVE OF THE NEW FASHIONS HAVE BEEN CAPTURED IN THIS VIVID PORTRAIT OF SPRING, 1934, BUT THE THINGS YOU MUST NOT FAIL TO REGISTER ARE THE ENORMOUS, SHALLOW SAUCER HAT OF STRAW (ALSO FROM BEST); THE LONG WHITE PIQUÉ TUNIC WORN UNDER THE LOOSE AND BAGGY SUIT JACKET; THE NEAT, PRECISELY DEFINED NECK-LINE, AND THE SLOPING SHOULDERS.

THERE ARE THREE VOGUES
AMERICAN, FRENCH & BRITISH

MICHEL DE BRUNHOFF - EDITOR OF FRENCH VOGUE

ALISON SETTLE - EDITOR OF BRITISH VOGUE

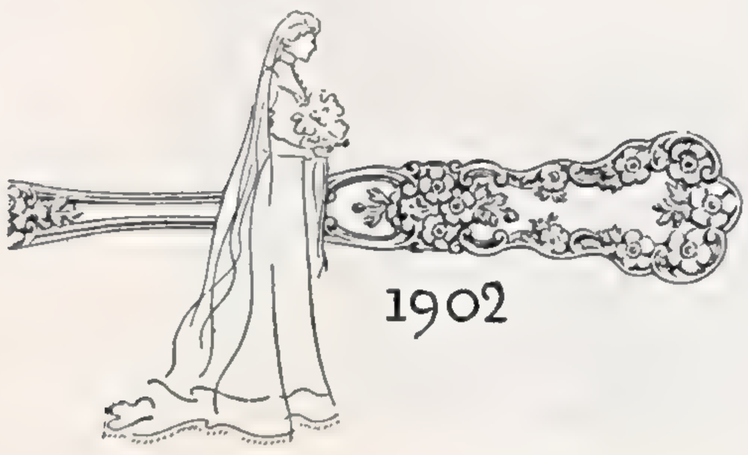
EDNA WOOLMAN CHASE — EDITOR-IN-CHIEF OF THE THREE VOGUES

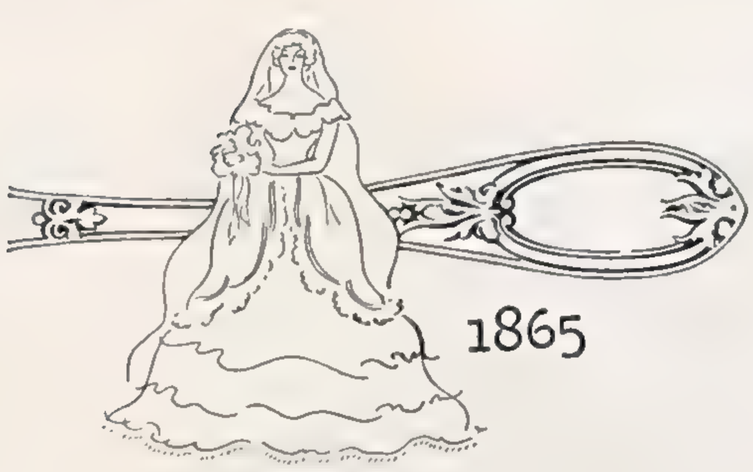
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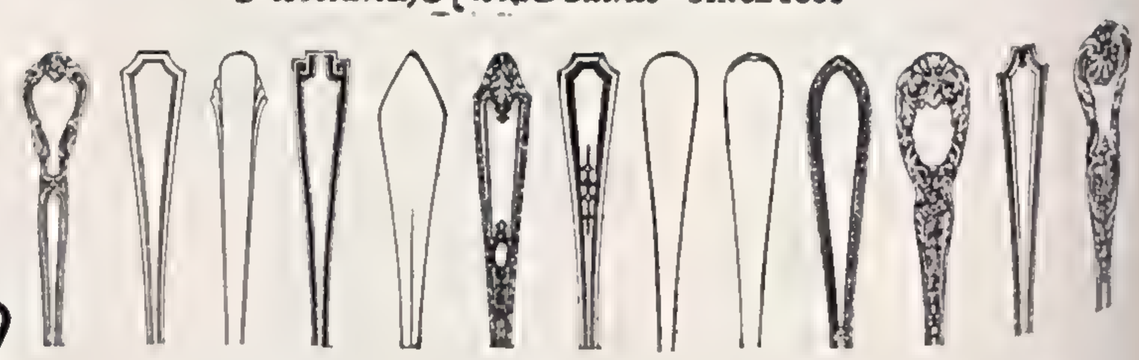
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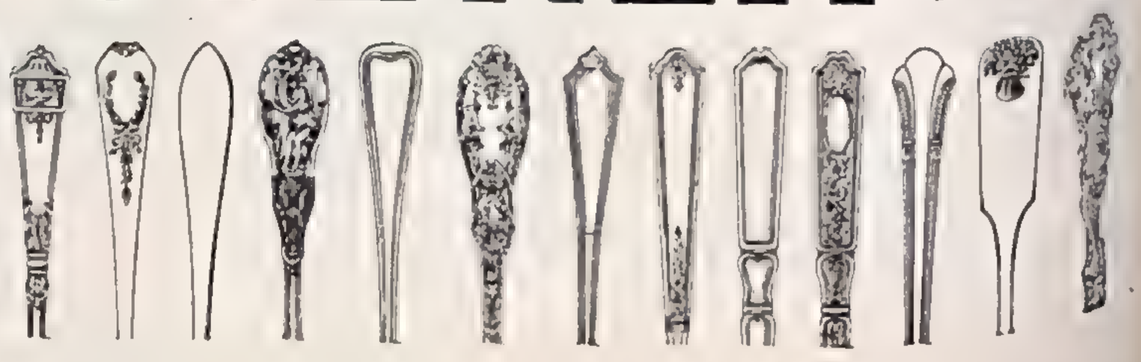
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Vogue's

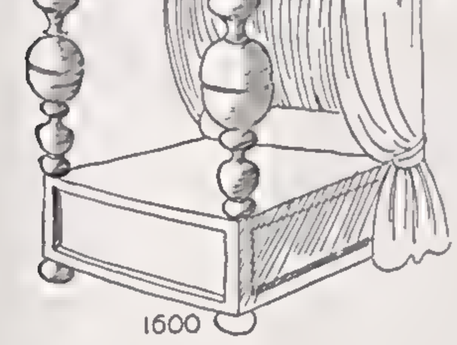
eye view of the mode



NO, it's not Whistler's mother. It's not even somebody trying to look like Whistler's mother. It's Mrs. Whiffen. Or, rather, a photo of the well-known actress that appeared in a Vogue of 1921, the year of her triumph in "Just Suppose," where—as the misty-eyed caption says "through her gentle and spirited personality . . . she makes enviable the mellow charm of old age." On page 68, you will see an actress of the moment who achieves the same thing—with differences. We use her as a handle to a controversy: should a grandmother *look* like one and capitalize the beauties of age: or should she fight like mad to hide her years? We have a faint hunch in the direction of the former.



• Seeing as how we spend a third of our life in bed, it might be amusing to cast a fleeting glance over the odd contraptions we've laid our weary frames in from ancient Rome till now. There they are at the left—seven historic ways of hitting the hay. It's a very tidy cycle from simplicity to simplicity—with a great deal of plushy flamboyance and brass hardware in between. Frankly, we're pretty well satisfied with the final product; it's neat and luscious at the same time. And so is the bed on page 49, vastly enhanced, of course, by having Gertie Lawrence and a dog in it. With it is a fantasy written for the loafers of this world—a tale of recumbent breakfasts, Sunday papers, and personal reflections. It's called "Morning in Bed," and it very conspicuously lacks a moral. Comfortable moments usually do.

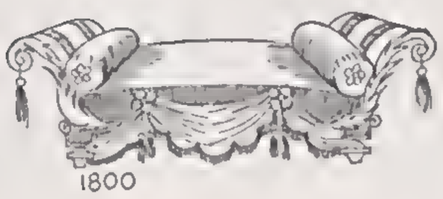


• Ah, vanity! In the milling crowd on the stage of the Casino de Paris, just after a dance has ended, behold two women caught red-handed in one of the most typical and inevitable gestures of their sex. They are inspecting and arranging the back of their hair. Long or short, curled or straight, the gesture persists—one part habit, one part apprehension. And even the most assured can't resist it.

• Strange how that same gesture can be so irritating in some and so charming in others. Lovers, philosophers and poets have been trying to find out why for centuries. What *is* Charm, anyway? On page 66, you'll find a dozen opinions on it from people who ought to know. According to them, charm can be born of anything from a non-acid diet to well-manicured hands. How about defining it yourself?

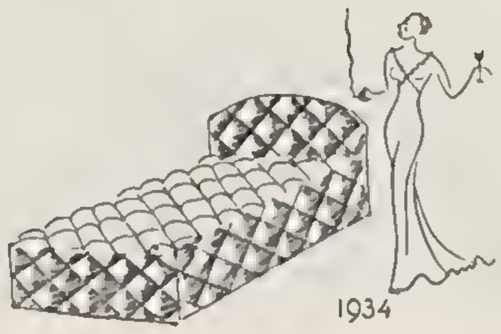














CECIL BEATON

MRS. ROBERT H. McADOO IN MARIA GUY'S BRONTË BONNET OF MILAN STRAW AND SATIN RIBBONS; BENDEL



CAPTURES THE STARS OF THE PARIS COLLECTIONS

C'EST terminé. The Collections are over. The dressmakers have not shot our hems or waists up or down like elevators. They have not resorted to whoopsy sleeves, or freakish shoulders, or sensational tricks. And yet, in a temperate, unexaggerated, unostentatious manner—they have given us something—several things—that are enchantingly new.

• The Directoire silhouette—for one thing. "Merveilleuse," "Ravissante," applauded the private clients when it put in an appearance. "So wearable," "So practical," seconded the more calloused Press and Buyers. Snug, short little jackets with collars high at the nape of the neck, cocky upstanding lapels, frilly jabots or cravats or stocks such as Danton and Barras and the Incroyables—to say nothing of Anthony Adverse—wore.

• By one of those strange phenomena, the Directoire idea seems to have hit simultaneously in several houses. You saw it in Vionnet's crisp taffeta or velvet bows thrust under chins; in Schiaparelli's sprightly suits, in Chanel's eternally young tailleurs. And all these redingotes that met one at every turn—aren't they another manifestation of the Directoire? At Augustabernard's is a long, fitted, and slightly flared black wool one lined astonishingly with black taffeta. At Lelong's, that navy-blue alpaca redingote flung over a checked taffeta dress with a proud bow at the throat. You can see Madame Nathalie Paley in it in the photograph on page 47.

• There's a delightful rush of Directoire to the head, too—here and there. A dashing tricorne sitting well forward on the brow suggests post-French Revolution days. So does Maria Guy's hat, with the *canard* beak in front. So do several flattering new hats of J. Suzanne Talbot's, with rising crowns and rakish dips in both the front and the back of their brims.

• Then, unexpectedly, one came upon another inspired silhouette—the Japanese, Chinese, Oriental. At first glance, it is evident that all that has been said about the East being East, the West being West, and the inability of the twain to meet—is nothing but stuff and nonsense.

For they do melt beautifully together in these new-born clothes—without in the least changing the fundamental lines of Western clothes, without for one minute making you feel, as Lanvin says, that you have been costumed to play a part in "The Mikado" or "Madame Butterfly."

• Molyneux and Mainbocher are both fired by this Oriental influence. In both houses, there are placid Chinese neck-lines, sloping shoulders and sleeves, the easy, loose lines of geisha-girl kimonos. Molyneux again and again cuts out slack, simple coolie coats. He even endorses them for evening—putting a black satin one with a great mass of poppies at its throat over a brilliant poppy-printed dress with a fan train bordered in scarlet. And such prints! Riots of Korean blossoms,

• Here we present the second and final instalment of Vogue's report of the Paris Collections—bristling with news and embellished by a group of photographs made overnight by Hoyningen-Huené, who sees all and snaps all before the rest get there.

wistaria, lilacs, poppies, hollyhocks—all as colourful as old Japanese flower panels. There are vivid swathed sashes, too, and bamboo buttons and bamboo coloured accessories, gay bordered tunics and hems, trains like dragon tails, narrow tubular skirts with slits, and even Japanese wing draperies instead of sleeves, such as the black ones Lanvin puts on the brilliant flower-printed evening dress shown on page 39.



• Above these placid Chinese neck-lines, these celestial flowing lines, sit giant coolie hats. Often, the crowns are cone-shaped, exactly like those of the boys who trundle your jinrikisha in Tokyo. It's these huge cart-wheels that give the final fillip to this exciting Oriental silhouette. You'll see two of them photographed on page 36, including a black-and-white one, though there are numbers of bamboo yellow ones, as well, either very large or medium in size, like a man's straw sailor.



• The wings of birds, the fins of fish, the fleet lines of airplanes and sailboats have also influenced the Collections. Everywhere, you see motion. Dead-still clothes appear dull to us now. Patou puts all his dynamic movement in back—turning you into a spirited Diana. Wings fly out from shoulder-blades, volants soar from hips, trains swish along the floor. What used to be Schiaparelli's stormy-weather silhouette has been subdued into a fish or bird outline. From many of her short-jacketed suits, little fins or tail wings fly out from the *derrière*. There's nothing freakish about them; they seem to be a perfect balance for her jutting-out revers, which give your chest a robin-breast look. Lucien Lelong believes in motion forward. His evening dresses all float ahead of the wearer, as you see in the faille dress, "Libellule," on page 41.

• His day suits and coats also have this forward motion—in moderation, aided and abetted by his new oblique waist-line, which is higher in front than in back and pulls the fulness logically up in front. Worth and Maggy Rouff introduce back movement in sinuous long trains and mere suggestions of bustles. Mainbocher marshals most of his movement in the front, and, on page 37, you see one of his most charming specimens, on the lady descending the stairs in a black wool suit.

• Speaking of stairs—one of the definitely great dresses of the year reminds us tremendously of a graceful, spiral, winding staircase. You see it on the opposite page—a dress of yellow chiffon with flounces swirling magnificently over the floor. Augustabernard, who created it, seems to have discovered a new technique for her evening dresses.

It is noticeable, not only in the flounces of the dress, but also in the flatly shirred panels that Augustabernard inserts from neck-line to hem-line on many other dresses; in the shirred cascades that ripple down the front or back of still others; in the side-sweeping shoulder flounces with which she hides the shoulders of a delicious green taffeta dress.

• Vionnet, whose superb evening dresses one always looks forward to seeing, has done the unusual again. Something like a Madame Récamier dress is her lovely pink satin, with its square-front décolletage, princesse lines, and unexpected sleeves that start from the shoulders in pleats and fall softly to the elbow. On both her day and evening models, Vionnet has found a new way of inserting the sleeves in squarish armholes with underarm looseness that allows you to raise your arm with beautiful freedom. One of her typical evening dresses is a white satin one—a loose sheath with long wings or panels falling from the shoulders to the ground. (Continued on page 105)





HOYNINGEN-HUENÉ, PARIS

Here are Augustabernard's spiral staircase flounces billowing into a filmy train on an important dress of yellow chiffon (Bonwit Teller) • The diamond necklace and bracelets are from Mauboussin, the décor from Jean-Michel Frank and Emilio Terry



HOYNINGEN-HUENÉ, PARIS

Two Molyneux costumes, both slightly Chinese • One a straw cart-wheel, black wool cape-dress, white cotton gloves (dress from Bergdorf Goodman) • The other, a straw coolie hat, bamboo-yellow wool coat, black wool dress (Bonwit Teller)



Mainbocher made this, and the news is in the spirited, forward-flying skirt fulness • it's a black wool suit with a white cotton blouse (Bonwit Teller), worn with Mainbocher's pill-box hat, checked flax gloves, and a Yendis crocodile bag



MAINBOCHER (BERGDORF GOODMAN)

HOYNINGEN-HUENÉ, PARIS

Mainbocher designed the dress farthest left in the photograph on the opposite page. News: the Oriental tunic and the spreading dragon train. Fabric: black-and-white flower-printed crêpe marocain. From Bergdorf Goodman

Mainbocher also made the second dress opposite. News: the geisha-girl kimono-lines, the wide wing sleeves, and the inevitable train. Fabrics: black crêpe for the skirt, white tie silk for the top. From Bergdorf Goodman

Lanvin's "Bérénice" is the evening dress at the right. News: the wide flowing Japanese wing-like sleeves. Fabrics: crêpe printed with garden flowers in white, red, and black, and black crêpe sleeves. From Stein and Blaine



LANVIN (STEIN AND BLAINE)



HOYNINGEN-HUENÉ, PARIS

Augustabernard's floor-length evening wrap of taffeta in an unusual shade of deep pine-green (Bendel) • The smart accessories are a bracelet and flower clip from Mauboussin and long beige suède pull-on gloves from Alexandrine



Lelong made the first dress of dark brown faille with forward-sweeping panels of brown tulle (Altman) • Maggy Rouff's tailored-looking dinner-dress has a top of sunburst-pleated red-gold lamé and a skirt of purple crêpe romain (Thurn)



HOYNINGEN-HUENÉ, PARIS

Yvonne Carette's dress of silk printed in black, yellow, and white with a short cutaway peplum (Bergdorf Goodman) • Mirande's long tunic-jacket made of black-and-white surah, with a big chesty bow, topping a black crêpe skirt (Thurn)



Chanel made this—one of her many young and wearable new dresses—a two-piece model of plaid flax in natural colour, red, and blue, with a short, perky peplum, peasant-buttoned basque, and softly tied scarf collar (from Best)



HOYNINGEN-HUENÉ, PARIS

Two cape-costumes from Schiaparelli—the first, a brown tulle blouse and shirred cape, over a blue skirt made of treebark, a rough rayon crêpe (Bergdorf Goodman) • The second, a shirred blue tulle ribbon cape over a white treebark skirt (Milgrim)



Jean Patou scores two points in an evening dress like a slim column of satin—one in the lovely sapphire-blue shade of the satin itself, and one in the fan-shaped yoke made of pleated organza in the same smart shade (Saks-Fifth Avenue)



HOYNINGEN-HUENÉ, PARIS

Worth believes in strict tailoring for dinner time—as you can see by this dress with its top and jacket made of pink plaid organza and its skirt of black satin (Hattie Carnegie) • The lady is wearing Herz's agate and crystal bracelet and ear-clip



Lucien Lelong goes in for checks—in taffeta on a dress with a bow, worn under a Directoire redingote of navy-blue alpaca (Saks-Fifth Avenue). Blue felt hat from Reboux; screen from Christian Bérard, décor from Jean-Michel Frank

Morning in Bed

BELL . . .
Bell ringing . . . somewhere.
School-bell, between classes.
Hurry, hurry . . . Miss Biggs is a grouch.
Biggsie . . . 1066 . . . hurry.
Bell ringing . . . . where?
Oh . . . here . . . door-bell.
Who wants to come in . . this hour?
No . .
Oh . . . (fighting up through dreams).
Telephone!
Damn . . why do they call . . this hour?

"Hello? . . . Oh no, I was awake already . . . Do I? . . . No, really . . . Next Thursday? . . . Oh, Mary, I'm terribly sorry, we promised long ago that we'd go to this dinner. Frightfully dull people, but we just can't get out of it. . . . I'm terribly sorry. Do try again . . . We must have lunch some day. . . Fine . . . Good-bye, dear!"

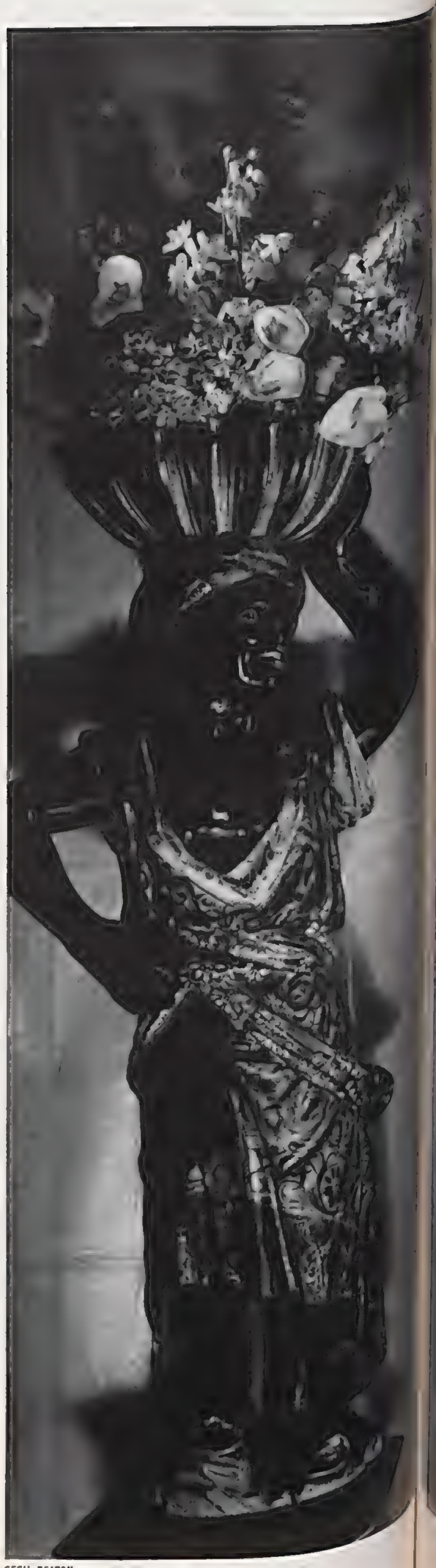
Damn the woman.
Just because she has no night-life, she calls you up at nine on a Sunday morning.
People have no imagination.
Sun . .
How lovely the sun is . . . thank God, I can awake to sun.
I'm spoiled. How can people live who don't wake up in sun?

Mouth . . .
Fuzzy . . . That Scotch wasn't any too good last night.
Wish we had some good bootleg stuff. You could be sure then.

God, look at my hair!
All that wetting and curling and hairpins and that damned dryer and a November 1932 magazine and now look at it.
Up in the Back, all right. Up all over.
I look half-way between a new-hatched chicken and an overworked cocotte.
Next time, I'll have a part straight down the back, and pull it up into smooth curls over the ears, and leave it smooth on top.
I think we're going back to straight hair, anyway.
This Topsy business has just about run its course.

I liked that man.
Nice hands, nice eyes, nice voice.
I kept thinking . . . I couldn't stop.
I wish I weren't married . . with children.
Just for a month or so, not to be married.
Thank God, I can still produce a certain look in a man's eyes.
That questioning look.
I liked his hands so.
Oh, dear. . . .
To be immune! .
Here I am thirty-five, and still feeling . . .
Must get out of bed . . .
Oh! to lie here . . . indefinitely . . .
It's so hard to move.
Come on now—Will-Power!
One—two—three—

Astringent . .
Eye-drops . . .
Brush teeth . .
Ritual number one!
Waking and rising is a ritual.
Amazing how mechanical, how perfectly similar it becomes.
Nice bathroom, this.
Plumbing is the Greatest Thing in Life . . . (Continued on page 90)



CECIL BEATON



MISS GERTRUDE LAWRENCE IN A WHITE AND CRYSTAL BED DESIGNED BY SYRIE LTD.



MOLYNEUX USES VIVID JAPANESE PRINTS, KIMONO LINES, AND TRAINS LIKE DRAGONS' TAILS; BERGDORF GOODMAN



A BUSTLE AND A CAPE ON LELONG'S DRESS OF TAWNY LAMÉ FROM COUDURIER, FRUCTUS, DESCHER

West Indian Flight



THE "CARIBBEAN CLIPPER" STOPS AT HAVANA, EN ROUTE TO JAMAICA

NEW worlds are opened. Seas, islands, mountains, swamps are no longer the measures, sometimes tedious, of the long trip to holidays: they are the bright adventures of the air. Especially the West Indies, which air travel has made irresistibly accessible.

Take Jamaica, for instance, beloved of this year's sun-fanatics. If you haven't time for the leisurely boat trip, you can fly from Miami in seven hours. Every plane has two pilots, a radio-operator, a steward, and room for forty passengers. Apparently, this air-line is equipped for practically any contingency: one fortunate lady was blessed with twins on a plane from Porto Rico, and no one seemed the worse.

In a big whirring plane, you start from Miami at about eight o'clock of a balmy morning, you fly over the Keys, over waters beatifically blue, and over Cuba—first Havana, then Cienfuegos. Four hours later, in the low molten rays of the







DEVIL DANCERS AND SCENES AT THE KINGSTON MARKET





MISS SUSAN SCOTT AND MR. TONY STEWART

DEPARTURE FOR JAMAICA (TOP) • MISS PHYLLIS BYRNE

MR. AND MRS. JOHN INGERSOLL

setting sun, the outlines of Jamaica take form, fantastically green, fictitiously tropical. And at dusk, an iridescent dusk—the plane wheels down in a slow, wide arc and lands at Kingston Harbour, where the mountains rise straight out of the sea, seven thousand feet high.

Once in Jamaica, life takes care of itself. That fecund isle has more excuses for the great art of loafing than you can count on your toes. Marvellous swimming on a coral beach at Montego Bay and at Dunne's River, which cascades into the sea so that you can bathe in fresh and salt water at once. Dalliance in the pool of the luxurious Myrtle Bank Hotel. Fragrant riding through cocoanut-palm groves in the Good Hope Ranch at Falmouth. Tarpon fishing from dugout canoes. Fine grass tennis-courts at the club at Montego. For sheer tropical beauty, there's nothing to beat Shore Park plantation at Ocho Rios. And this Eden is even spared its traditional bane. All of the snakes, according to the local Negroes, have been killed by mongooses (mongeese?) especially imported from India.

If, after a week or so on Jamaican beaches, the spirit of flight gets in your blood again, you can take a plane from Kingston and wing your way to Colombia and Cristóbal, thence to South America. Or, relax and take your time on a comfortable United Fruit Company steamer towards the same goals. Or, forgetting Jamaica for the moment, you can fly straight from Miami to Haiti, Porto Rico, Trinidad, and the Virgin Islands.

There are no rigours in this West Indian flying. The air is soft and clear and pocketless, the vision perfect, and the motorial roar as muffled as it can be made. Among the wise and young New Yorkers who took the Miami-Jamaica hop this season were Phyllis Byrne, Rosamond Pinchot Gaston, the William Lords, Susie Scott and her cousin, Tony Stewart; not to speak of our young photographer, Toni Frissell, who is now as air-minded as they come.



PHOTOGRAPHS BY TONI FRISSELL

JAMAICAN SMILE



THREE DECKS OF SAILS—ONE A BUSTLE OF RUFFLED FEATHERS—ON AUGUSTABERNARD'S SILK MARQUISETTE DRESS



SWISHING TAFFETA FROM HEAD TO HEEL ON LANVIN'S SPRING EVENING WRAP WITH A TRAIN; FROM ALTMAN



THE LOBSTER MUST BE STUNNED ALIVE

Wine, Woman, and the Sauce-pan

by Gertrude Bovée Johnson



THE long drought is over. Wines have come back to us and there is nothing in the world but ignorance or laziness to prevent us from having on our own tables the dishes that we've been going to France to eat. We all know them. For years, the maîtres d'hôtel hovering at our elbows have purred "Sole Cardinal to-night for Monsieur, perhaps?" or "Chicken Flambé for Madame?" They knew we couldn't resist them.

So I have collected here five well-known recipes. One or two are fairly complicated. But any of them can be perfected with a little experimentation. What is more, they are interesting and exciting to do. If you are going to try them yourself, you must choose a time when it is convenient to go into the kitchen, with or without your cook, but no other audience, until you've got the trick of it. They are *not* chafing-dish recipes. You must have plenty of room and plenty of bowls and saucepans, and you will make a great confusion. But when you have achieved a perfect "Sole au Vin Blanc" or "Homard à l'Américaine," you will feel that you have at last accomplished something in life and that the humble saucepan has adventure hidden under its lid.

Before we consider recipes, let us plan our miniature kitchen cellar. It's so long since the wine-bottles elbowed the Worcestershire on the pantry shelf that we'd better think about it for a moment. For one thing, remember you don't need to buy expensive wines for cooking. No Vintage or Château wines! Only the "little years" well chosen! First and most important, you must have plenty of wine of the Chablis type, because it gives a better flavour to fish than sweeter wines like Sauterne or Barsac (though this may be only my own preference). For red wines, get some Chambertin or Beaune, which are the rich Burgundies with lots of flavour.

Madeira you must have and some inexpensive champagne. Sherry and port, of course. The most expensive items will be your cognac or Marnier or "Fine," but you must have them for *flambés*. Kirsch for fruit and a little Marsala for desserts, and there you are! But, the most important are the white wine and the liqueurs.

Now for the recipes and the ways to prepare them. Let's take fish first, because it seems to have an especial happy destiny—to be cooked with wine. Lobster and sole lead the procession. I don't need to make any introduction for Sole au Vin Blanc. Every one knows it in some one of its many variations. You know how you can always count on something delicious when you go into a French restaurant and ask for the "Sole Maison." Each house invents some little difference in the "garnitures"—as they call the various ingredients that are used with the sole. Thus, one place may use mushrooms and tomatoes and a final grating of cheese. Another (no less a place than the late M. Marguery's) will use *moules* and *crevettes*. Another all four, perhaps. And so it goes. But the foundation and the principle, as far as I can find out, are similar in any case where the fish is poached in white wine, and I imagine that they all derive, like myriads of grandchildren, notable descendants of that great classic dish of northern France—, from the illustrious Sole Normand.

You can use so many different things for your "garnitures" that we will take something easy to get. Half a pound of beautiful fresh mushrooms and a dozen or so small shrimps will do. Now, let's go ahead. Here is a list of your requirements: (Continued on page 86)




CONFOUND YOUR FISH MAN BY DEMANDING MUSSELS





This is Reboux's "Respirez-moi," an afternoon confection of Leghorn, camellias, and an enormously flattering brim, with a grosgrain ribbon scarf tied on like a bib; from Best. The suéde gloves are from Alexandrine, and Miss Gertrude Sheffield posed

Suzy's cartwheel hat, strictly tailored, with a shallow crown and rolling brim, worn here by Princesse Sherbatow with a Robert Piquet wool dress, Alexandrine gloves, and Herz clips. The hat is from Saks-Fifth Avenue in New York and I. Magnin in California



HOYNINGEN-HUENÉ, PARIS

AND NOW A LITTLE FROU-FROU



HATTIE CARNEGIE, NEW YORK; RANSOHOFF'S, SAN FRANCISCO

CECIL BEATON



BERGDORF GOODMAN • SAKS-FIFTH AVENUE

SOMETHING a shade less simple—that's the new feeling in the air. The jacket-suit worn by Mrs. William Paley on the opposite page shows it in the fabric—a black-and-white printed façonné crêpe—and in the perky white organdie blouse; from Hattie Carnegie's Ready-to-Wear Department. The white piqué gloves from Screaton are perky, too. The little upturned bonnet, which is made of black Cuchin felt with taffeta bindings, has a tiny fish-net veil, from John-Frederics. The imported net background is from McCutcheon. Jewels on both pages from Black, Starr, and Frost-Gorham. Furniture from the Flea Market

• Miss Tilly Losch (left, above) wears a romantic Panama hat dipped low in front and trimmed with flowers and ciré ribbon; from John-Frederics. Her blue-and-black printed dress has a childish sailor collar; from Bergdorf Goodman • Directly above, Mrs. William Paley is wearing a black wool dress with an "Anthony Adverse" collar of pink grosgrain, from Saks-Fifth Avenue; a minute sailor hat designed by Suzy, of black straw with flat pink grosgrain curlicues under the brim; from Madame Pauline; and black taffeta gloves trimmed with clusters of tiny pink flowers, from John-Frederics



JEWELS FROM BLACK, STARR AND FROST-GORHAM

SHIRRED NET IN A SPREADING FAN-TAIL TRAIN OVER A WHITE SATIN SHEATH; FROM BERGDORF GOODMAN



TINY RUCHINGS ON SHEER NET; FROM BONWIT TELLER, NEW YORK, AND BULLOCK'S-WILSHIRE, LOS ANGELES

Vogue's Spotlight

on the passing shows



HEADS BY ALLAN CLARK AND HÉLÈNE SARDEAU

ONCE in a great while, something new happens. Something really new. It happened in Hartford, not long ago, and now you probably know what it was. "Four Saints in Three Acts," Gertrude Stein's opera. In the purely perfect little theatre, egg-shaped and white, of the new Avery Memorial, an audience composed half of weary New York intellectuals and half of frost-bound and sceptical Hartfordians was dumbfounded and, for the most part, enchanted at what it saw and heard. To Gertrude Stein goes less than a third of the credit. Her talent lay in writing words that sung well—a gift presupposed to any who study language. The words themselves mean nothing. Let no one try to read sense either in them or in the libretto. This attempt would be the latest and surest evidence of preciosity and false aestheticism. That the senselessness of the words is often funny is no proof of wit on the part of Miss Stein. Senseless interpolations are often funny through their sheer incongruity. One laughed, therefore, at sudden phrases that popped their heads up like frogs in the bland or ruffled pond of sound: "In a minute," "Thank you very much," and "How many doors *are* there?" shot through the cheerful mumbo-jumbo of the saints at play. Then, now and then, very felicitous phrases like "Pigeons in the grass, alas—and magpies in the sky," which, when sung, were not only moving but satisfying.

That is where Virgil Thomson steps in—and the Negro singers. Thomson's music is derived elegantly and wittily from three main sources: Mozart, the Church, and Negro spirituals. The result is extremely pleasing: mellifluous, full of rhythm and articulation. The music and the words go hand in glove. They were, in fact, made for each other, since Mr. Thomson and Miss Stein worked the whole opera out together four years ago in Paris.

ARTHUR O'NEILL



MARION CHASE

OFFNER



ZOĒ AKINS, BILLIE BURKE, JOHN EMERSON

TWO SCENES FROM THE "ZIEGFELD FOLLIES"



A SCENE FROM "RICHARD OF BORDEAUX," WITH DENNIS KING

LOHSE

The rest of the audible miracle of the piece were the Negro singers. Whites could never in the world have sung that opera. The very essence of the work demands primal ignorance and childish belief, together with that vocal warmth and native awkwardness of which only the Negroes are capable. They sing superbly, all of them; and in particular, Edward Matthews, whose voice is velvet and golden and whose spirit and movements had in them true saintliness. I could not help thinking of the triumph of these instinctive dark people over the conscious Miss Stein. They effaced, in the end, the ridicule which her words deserved.

So much for the ears. The eyes were equally enchanted, thanks to the brilliant (Continued on page 94)



NORMAN D. TAYLOR



PAINTING BY EDY LEGRAND; STERNER GALLERY

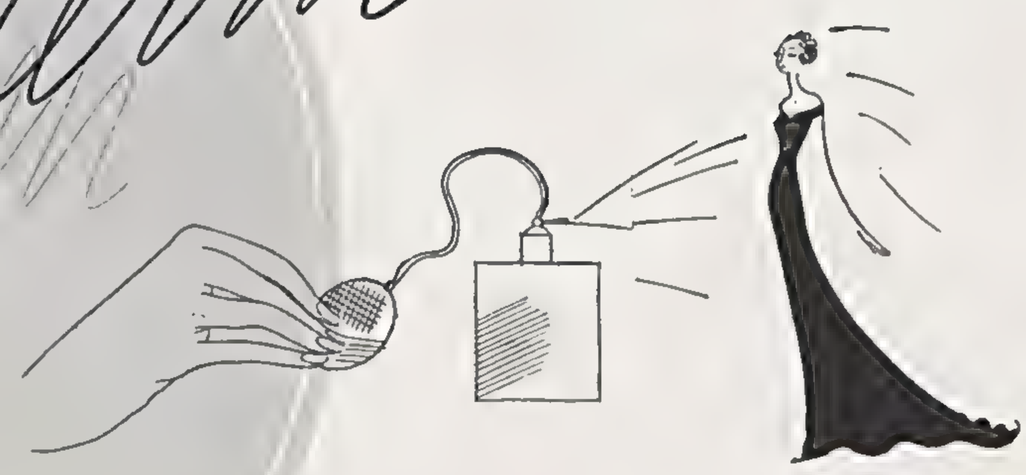


NELSON

NAN SUNDERLAND, "DODSWORTH"

FAY BAINTER, "DODSWORTH"

Charm







NOT long ago, at Sherry's in New York, a series of talks was given on a subject never far from any female heart—Charm. As they speared their tomatoes and sipped their coffee, several hundred women at a time listened enthralled to a great diversity of opinion. Editors spoke, and architects and beauty experts and dress designers and doctors. All on Charm—what it was, how to get it.

As soon as we heard about this symposium, we pricked up our ears and decided forthwith to cover it. The subject was right up our alley; and we had a hunch that even we—arrogant dispensers of charm that we are—might learn something. So we sent a trusty reporter, and this is what she brought back: excerpts, sometimes paraphrased, of the speeches that were given at those Sherry lunches for the benefit of Mulberry House and corralled by Margery Wilson, Charm Authority and Chairman.

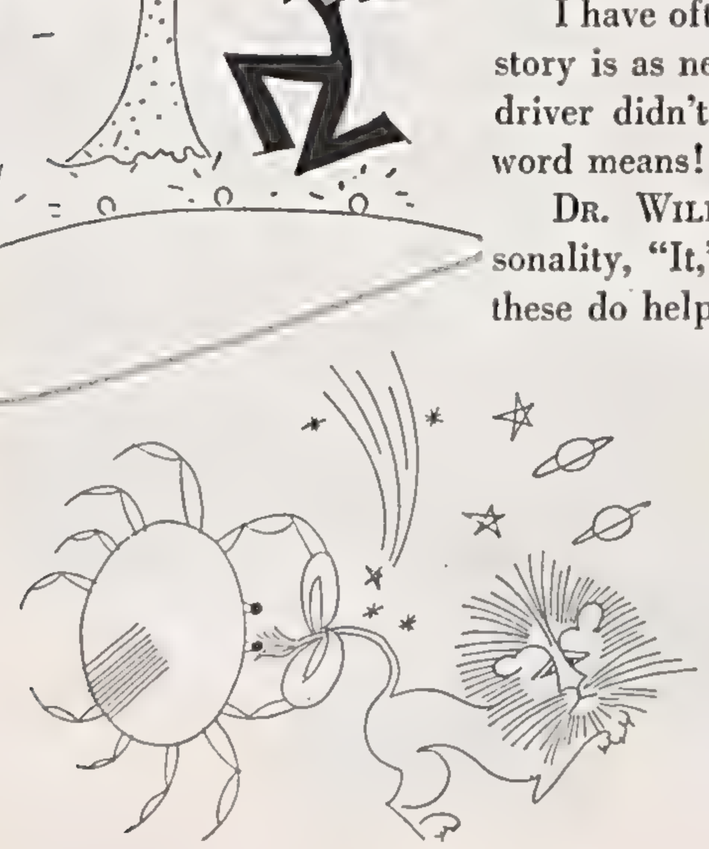


PRINCE MATCHABELLI: An interesting incident took place the other day. As it began to rain, I hailed a taxicab. Suddenly, a very smart young lady appeared on the scene and snatched my taxi.

"Have you a radio?" the lady asked the driver.

"No, Ma'am," replied the driver, "but I shall sing for you."

I have often been asked what charm is, and that story is as near as I can get to a definition. If that driver didn't have charm, I don't know what the word means!



DR. WILLIAM HOWARD HAY: Charm is personality, "It," not beauty of face or form, though these do help. Fatigue is the arch-enemy of charm, and the tired one holds her friends with difficulty and has few admirers. Fatigue is due to the accumulation of acid end-products from food, and means that we have taken too much of the acid-forming sorts and not enough of





the base-forming group. Old age is chronic fatigue; not years, but a condition. Charm is health, youth, enthusiasm, tolerance, alertness, endurance.

Peggy Wood: Did you ever give your brain a whirl by trying to define anything? The dictionary defines "white" as the "colour of white objects"—surely no help. How, then, are you going to define charm? Some years ago, I was in a play called "The Clinging Vine" in which I played the metamorphosis of a strictly business girl into a social butterfly by the simple process of fluffy costuming and vapid conversation. While in the business phase, my grandmother diagnosed my case. She summed everything up, in answer to my question as to what I lacked, by saying, "I don't know what you call it, but I know it when I see it, and you haven't got it!"

So what is the use of people going around attempting to define charm? The beauticians tell you they know, and the couturiers and perfumers; and movie magazines give you hints on how to copy it. But so far as I can make out, copying somebody else's charm removes the very essence of the thing. It must be of yourself, alone. People who are not beautiful are charming sometimes, but people who are unkind or cruel are never truly charming, no matter how they dress, act, or speak—nor how lovely their faces.

Lady Mendl (Elsie de Wolfe): Charm is the most important attribute of the human character, the most indefinable, and the only thing that can not be acquired. Many beautiful women have none. It is unanswerable, undissectible. It is born in people—the only thing that they are born with that separates them from the rest of the human herd.

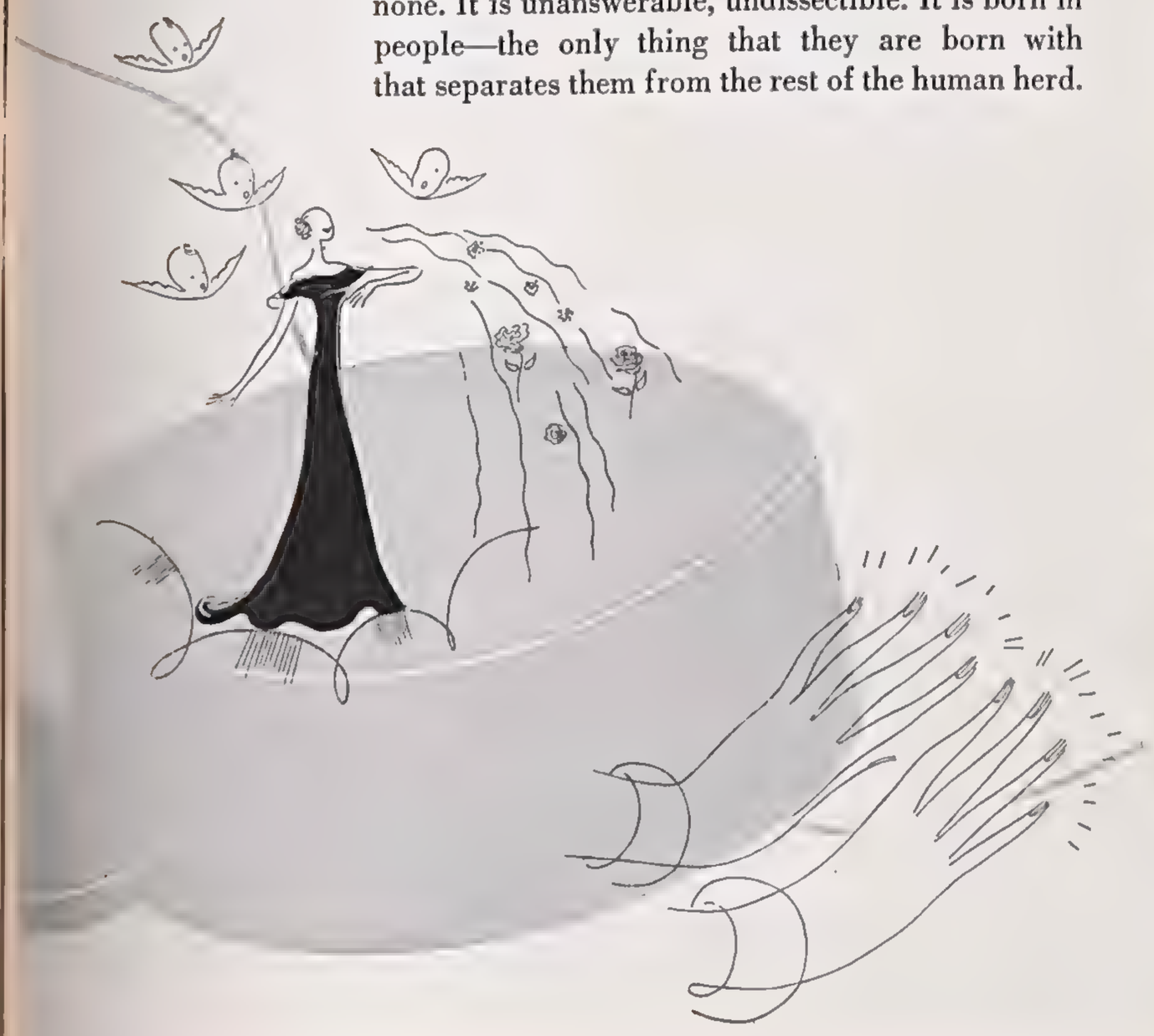




When I was a little girl, my mother used to say, "Be pretty if you can, be witty if you must, but be agreeable if it kills you."

Miss Delafield, of Elizabeth Arden's: Charm is a positive quality radiating from those who are assured of their bodily well-being. Spiritual, mental, and physical qualities are so closely allied that the greatest success is achieved when they are promoted all together. The woman who stands and walks well can not look nor act like a failure.

Myra Kingsley, Astrologist: The woman who has true charm is the woman who understands herself in relation to outside circumstances. She has poise and quietness. The woman who is hectic, boisterous, strained, is not charming; she may have "personality," but that is a different thing. We should take what we have and make the most of it—both our assets and our liabilities. For instance, the woman born at this time of year is under the sign of Capricorn, and she, with her particular powers, can not possibly incorporate those of a person born, say, in August, who comes under the sign of Leo. True charm is self-understanding, and a horoscope helps us to understand what we have and what we have not. It (Continued on page 96)





STEICHEN

Lavender or lipstick?



STEICHEN

HERE is the plainest object-lesson in the world. On these two pages, one woman, Lucile Watson, appears in two guises; as the traditional grandmother of our youth, and as the modern woman of maturity. One is her stage rôle in the current hit, "No More Ladies"; the other is her life rôle.

Miss Watson herself is too young to serve our dire purposes of comparison. But, in fifteen or twenty years, she will represent a type you know well: the grandmother who wears the smartest clothes of the moment, who exercises every day, and pursues mental and material activities that would exhaust her grandchildren. Very little distinguishes her from the woman of thirty-five. Age has in no way set her apart.

But, just as this modern miracle has conquered, or evaded, the harm of age, she may have lost some of its beauty and distinction. Age has, after all, its own cachet, its own charm. Should it, we wonder, be suppressed by even a perfect imitation of youth?

As Fanny in A. E. Thomas's comedy, Miss Watson is a brilliant paradox: she looks like the ideal sweet old lady, with her grey pompadour and her Goelet gowns, her lace and her bows—but she talks like Minnie the Moocher. She has absolutely no verbal inhibitions at all, not to speak of mental ones. Her talk is a machine-gun fire of radical philosophy, before which her youthful charges quail in terror, and against which their own conversation pales and falters.

But let her speak for herself (or for Mr. Thomas). Early in the first act, while Fanny is talking to a weak young man in love with her granddaughter, she drops her ball of yarn:

FANNY: Oh, Goddam it!

(*Oliver rises and picks it up.*)

OLIVER: I say, Mrs. Townsend, you must have awfully strong eyes.

FANNY: Not at all. They are terrible. I can do this sort of thing with my eyes shut. Way back about the time the *Maine* was blown up my oculist told me that from that time on I must always wear glasses. I told him to go chase himself.

OLIVER: And did he?

FANNY: Imagine! Such advice to a woman.

OLIVER: I don't quite se—

FANNY: No woman can look smart and wear glasses.

OLIVER: Yes, but—

FANNY: What's the use of being able to look at people if nobody wants to look at you?

OLIVER: I never thought of that.

FANNY: It's a woman's business to look attractive. She must interest the beholder—by hook or by crook—or else she's sunk.

OLIVER: Well, there's one thing about you, Mrs. Townsend, you certainly look the way a man wants his grandmother to look.

FANNY: There's art in it, young man.

OLIVER: Art?

FANNY: Yes—art. I don't know many old ladies. I don't cultivate 'em—don't like 'em—much. But I see a lot of 'em as I go around this town, and most of 'em give me a swift pain. Bobbed hair—well—that's all right—neat, any how—but beauty parlours, rouge, and the airs and graces of youth—to me, they're asinine.

(*then, a little later*)

Well, I saw all these things coming along—all my contemporaries growing to look more and more like a lot of superannuated ballet dancers. And I saw I had to make up my mind about it, (Continued on page 102)

At the left is Miss Lucile Watson in the rôle of the astounding grandmother of A. E. Thomas's comedy, "No More Ladies." All her costumes in the play are actual gowns from the collection of Mrs. Ogden Goelet at Brooks. In the photograph above, you see Miss Watson as her smartly modern self, wearing a navy-blue crêpe dress with white piqué collar, cuffs, and gloves, and a navy-blue straw tricorne, from Bergdorf Goodman. Which do you prefer?

PERICLES IN PARIS











• These photographs of Monsieur de Nicolas du Plantier's apartment in Paris show a harmonious combination of the styles of ancient Greece and modern Europe. Especially interesting is the use of Greek sculpture, like the marble busts and torsos in the salon, shown in the top photograph at the left. The walls and ceilings in this room are in a clouded terra-cotta, and a dark rug matches the black lacquer doors. The chairs and chaise longue, covered with rough, patterned, natural woollen, are inspired by Etruscan seats

• The middle photograph and the one at the lower left are of the little sitting-room, warm and restful in its colouring. Again, the walls are terra-cotta, and there are harmonizing cushions and rugs, Greek pottery in reds and black on the shelves, a plain stone fireplace, and a lamp with old Greek figurines forming the base

• A corner of the dining-room is shown directly below. The detail of the table, with its centre panel engraved in marine patterns, is seen clearly here, while the room as a whole, with its striking use of mirrors, is shown on the opposite page

BUFFOTOT, PARIS







• The dining-room in Monsieur du Plantier's apartment (above) gives an illusion of great space by means of mirrors. The three panels are mirrors engraved with nets and stars, by Max Ingrand. The walls and ceiling are in Wedgwood-blue, with white stucco motifs on the walls, and the oblong table is of mirrored glass

• The small photograph appearing on both pages shows a bedroom—pure nineteenth century, in contrast to the Grecian influence throughout the rest of the apartment. It is all a rosy cloud of satin and organdie—organdie curtains hang everywhere, and cyclamon satin covers the puffed chairs. The beds are covered with white deerskin and cyclamon velvet to match the walls, and a mirrored dressing-table, engraved mirrored table, and crystal candelabra add brilliance and grace

• The entrance-hall (left) has white pillars upholding a clouded terra-cotta ceiling and doors of gilded engraved mirror, by Max Ingrand, using Greek designs

Spring stimulants



SKETCHED above you see—positively—one of the smartest of the new rain-coats in which to greet spring showers, 1934. It's of light-weight serge cord, in a natural linen colour, and it's lined half-way (*à l'homme*) with a gay plaid lining. While we show it worn here by a hatless campus trotter, this coat is also grand for town and, with a bright sheer wool scarf tucked under its manly lapels, will raise your rainy-day morale several points. You'll notice that it has big, deep pockets and plenty of nice flare to allow you to step out across the puddles. You'll find this rain-coat at Peck and Peck

• The tailored red-and-white checked silk house coat (above, right) will act like a dash of paprika to a winter-worn "intimate" wardrobe. The long sash is red; from Altman

• The two-piece gown is called a "house dress"—the newest development of the hostess gown, with a bit of the hostess coat about it. You slip it on for tea. It is made of silk crêpe, in a luscious, rich, dark red; from Elizabeth Arden

• The hand that holds the cigarette is gloved in glacé, in a new type of glove, made by Aris and called "matinée." The small turn-back cuff is very new; from Bloomingdale's

• An Aris evening slip-on glove is of pale pink moire; Altman



• Everything in your wardrobe should have its points—and that decisive small tricorn at the left has three of them. It's one of those fresh little hats that will make even the smartest spring tailleur look smarter. Of grey felt; from Marion Vallée

• Picture yourself in the picture hat at the far left—with a transparent brim to veil your eyes. Of sheer net in black and pink, with a bunch of cherries at the back. A perfect bridesmaid's hat for an afternoon wedding; La Mode Chez Tappé

• The new spring gloves are fun—they appear in so many new materials and trimmings. Ameritex Sudanette makes one (not sketched) of a piqué-like material called "picklassé," woven with a cross-bar of Lastex. The glove of white crocheted fabric (left) has a cuff lined with white piqué and a bone button. It can be had in white, brown, or navy-blue; Saks-Fifth Avenue. The plaid glove is of orange-and-white organdie—sauce piquante for a navy-blue silk jacket dress. Altman has these



• Spring is here, and the rustle of taffeta is heard. Suzy is making hats of it, in black and brown, with stitchings and quiltings. It appears in afternoon coats and in evening coats. And accessories have gone in for taffeta, too, with a capital C for crispness. At the right, we show a chic set made of a gay red, white, and black-striped taffeta—consisting of a hat, a scarf, and a hand-bag. The scarf and the bag are lined with plain black taffeta. You will find all three at Alice Rohrer

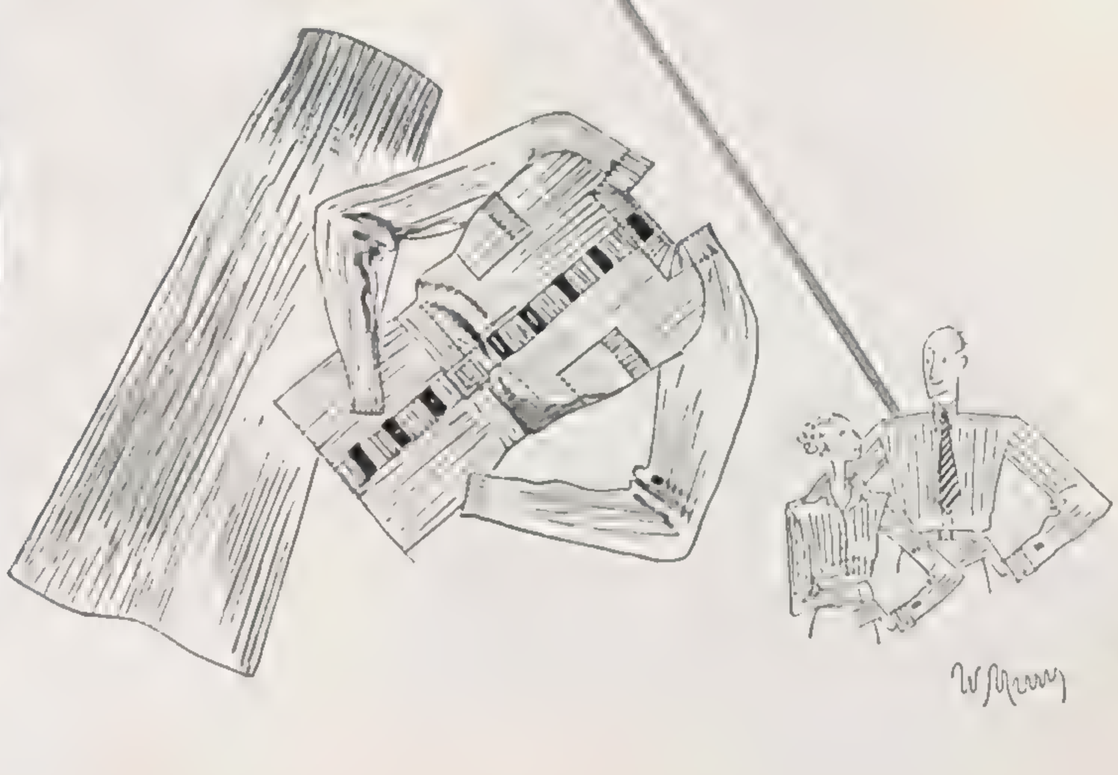
• Three little spring blouses to wear with your suit: the first is an overblouse of a new blue-and-white knit fabric. Notice the short sleeves and the scarf collar. It's from Best
• Attractive. Hand-made. Inexpensive. We refer to the white blouse with the Valenciennes lace trimming. Made in Puerto Rico, of silk crêpe or handkerchief linen; from Peck and Peck
• An English polo shirt, knit in multicolour stripes; Macy's



• If you're thinking of a tweed suit this spring—and, we might add, who isn't?—put the one sketched below on your list of things-worth-looking-into. It's a Shagmoor tweed suit, in a nice beige-grège neutral tone. It's one of those town tweeds with a country look—a good all around knock-about suit. The straight skirt has an inverted centre-front pleat. The coat can be worn as a top-coat with your other costumes. It is a two-piece suit—coat and skirt—and equally smart with sweaters or blouses. Ask for it at Saks-Thirty-Fourth Street.

• Two Bradley sweater blouses, below, both with the new short sleeves, have ideas of their own for spring. The first, with a buttoned-up collar, is of a mesh-like knit, in eggshell. Peck and Peck have it. The second, a longer overblouse, has simple lines and a square neck. It's of a wide-ribbed knit stocking stitch, in pale blue, and Saks-Fifth Avenue has it

• Here's (below) a knit skirt that will stay in place of its own accord. The secret lies in the top—knit with a wide band of lastex. It's in dull orange. Peck and Peck have it
• The wide-ribbed knit tunic sweater with pockets and the new longer tunic lines came all the way from England; from Macy's
• A new idea with your tailored suit—a tailored shirt with your monogram on the left arm—like a man's made-to-order shirt. It can be had in white or pastel piqué, or men's fine striped cotton shirtings. It's from Mrs. Franklin, Inc.



Vogue's Smart Economies



SELECTED BECAUSE—This evening frock is of starched net—one of the smartest of "young" evening fabrics; it has long glove sleeves, yet it bares the shoulders and has a low décolletage. Dark colours, with a taffeta slip to match; Best; $40



SELECTED BECAUSE—This youthful dress-and-coat ensemble is a pleasing variation on the wind-blown theme; the coat is of a thin woollen; the dress is of pure-dye silk crêpe, with a contrasting light top and bow. It's from Bonwit Teller; $50

SELECTED BECAUSE—This two-piece dress of pure-dye heavy sheer silk crêpe is smart for miss or young matron. The trimming is of embroidered natural Chinese linen gauze—bow, collar, and cuffs (detachable and washable); Altman; $30



SELECTED BECAUSE—A jacket-dress is the backbone of the spring wardrobe. This is of sheer silk crêpe with a tucked effect (Foreman's "Briarly"). Collar and jabot of mousseline with Valenciennes lace. From Lord and Taylor; $50

SELECTED BECAUSE—This woman's dress (centre) is chic for any daytime occasion. The gilet is of shirred mousseline and detachable; the pin and the belt buckle are of carved prystal. Stehli's pure silk sheer crêpe. Franklin Simon; $30

SELECTED BECAUSE—This woman's redingote ensemble has three-quarters sleeves and a dress of pure silk multicolour print, with a jabot. The coat may be had in thin wool or silk canton crêpe, with a half-belt that ties in front. Russeks; $40

WHERE AND HOW TO PURCHASE—No matter what part of the country you live in, or how far it is from New York City, you can still buy these Smart Economies. On page 112 you will find a list of the shops and the cities where they are available. If no shop in your town appears on the list, write to Vogue, 420 Lexington Avenue (please enclose a stamped envelope), and we will send you the name of a shop near you

VOGUE'S SELECTION



SHOP-HOUND

Tips on the shop market

WHEN it comes to matrimony, Joseph's on Fifty-Seventh Street has the situation well covered. Not that this shop will give you advice as to whether to get married in the first place or not—Shop-Hound herewith sums up *her* opinions on the subject with the word Don't—, but, once you've let yourself in for being a bride, it can cope with the various clothing problems better than almost anybody.

The thing is, Joseph has been dressing brides for over a quarter of a century, and in that practically interminable period has picked up a thing or two. The head of the designing staff has her workers trained to the efficiency of sartorial Tiller Girls, and practically all you have to do is murmur vaguely and impractically what you would like in the way of a wedding and a trousseau, and then sit back and, with some alarm, watch it come to life. They will tell you that they are getting into their second generation of brides. Daughters of Joseph-dressed brides are growing up and going back there to be decked expertly, for what Shop-Hound persists in considering the slaughter.

• On Third Avenue, Number 629, exists a thing called the Swedish Shop, wherein such Swedish things are to be found as some amazing decanters of a very decorative nature. By some, they are called grasp bottles; by others, chunk bottles, the etymology of this latter term being that, when you pour liquor out of the bottles, it comes out chunk-chunk-chunk. These and other such bottles are painted with absurd and agreeable flowers and figures in lurid colours and cost around three dollars. Glasses are made to match.

Other Swedish objects you might want are some really nice Swedish table-cloths that would be grand in the country this spring, and some birch whisks that may be for sweeping country hearths and may be for beating your children with; probably for whichever is your foremost need.

• Also, now we are talking about these things, if you like Swedish food and don't know where to get it, you need to know about the Scandinavian Food Store on Third Avenue between Fifty-First and Fifty-Second Streets. The food is Swedish, and the sales people are perfectly Swede, if you will forgive me the lapse.

• That paradise of débutantes and people who want their feet to look small, the Vanity Boot Shop on Madison Avenue, has come out with a little miracle, a low-heeled shoe with a strap low on the instep, which makes your foot resemble anything but a gunboat. On the contrary, your foot, thus shod, looks small, and, for this bit of black magic, Vanity gets the Semi-Annual Shop-Hound Gold Medal. Anyway, the shoes are made in either black or brown calf, with perforations and buckles. This way, they are grand for the street. Also, you could have them in beige buckskin and brown calf for the country, were you so minded. For under $15.

• That Continental *enfant terrible,* Prince Matchabelli, always up to a new perfume or some deviltry, has come out with a brain-child which has been given the name in baptism of the Enigma Bracelet. Now, as everybody knows, one of the main things about enigmas is that you don't explain them. Therefore, suffice it to say that this mysterious trinket is smart as all get-out, is made out of yellow or green gold hollow wire, is guaranteed to make dinner-conversation like nothing since the Hall-Mills case, and can be got at Tiffany's. Two links cost about $78.

• After tireless endeavour and exhaustive research, Shop-Hound has actually rounded you up another first-rate place to get sweaters in, and, if any of you leisured ladies think that is anything approaching a cinch, you just try finding a good one yourself.

The treasure under discussion goes by the name of Mae and Hattie Green's, and it is situated in the general latitude of East Fifty-Second Street. Miss Green has a number of numbers which come, at least spiritually, from Paris, and foremost among these, from Shop-Hound's point of view, is a navy-blue sweater knit in a herring-bone design. It has a collar resembling a scarf, which twists about and is buttoned down by some engrossing silver balls. More silver balls proceed down the front of the sweater, and, on (Continued on page 92)

• Shop-Hound has dedicated her life to nosing around shops in New York. While she can not undertake shopping commissions, she will give information to any one who writes her, care of Vogue, 420 Lexington Avenue, New York City

Couturier Designs for Autumn Wedding



No. 293

No. 293 - Rows and rows of tiny tucks on both the jacket and bodice of this dress are a refreshing new detail. There's a chic little peplum too. This ensemble is of Foreman's Du Pont acele "Crepe Natica"



No. 294

No. 294 - The combination of taffeta and quilting for the jacket is new and very smart. The dress is of satin and has a slit in the skirt. Of Brueck and Richards' taffeta and Skinner's crepe-back satin

Backviews and sizes are on next to the last page

New in design and fabric



No. 3-3699



No. 3-3698

No. 6624

Frock No. 3-3699 is one of those indispensable two-piece frocks that you can wear practically any hour of the day. The neck-line is very chic and flattering. It is of Wager and Hirsch's printed crepe

Backviews and sizes on next to the last page

Frock No. 6624 - Fresh, crisp lingerie touches that are detachable give interest to this frock. Note the below-the-elbow sleeves and the bolero jacket. Celanese mossy crepe is the material

Ensemble No. 3-3693 lines the facings of its seven-eighths length coat with the same material that is used for the tailored frock beneath (also shown above). This is made of "Londerry," a simulated linen from Butterfield, and a peasant linen

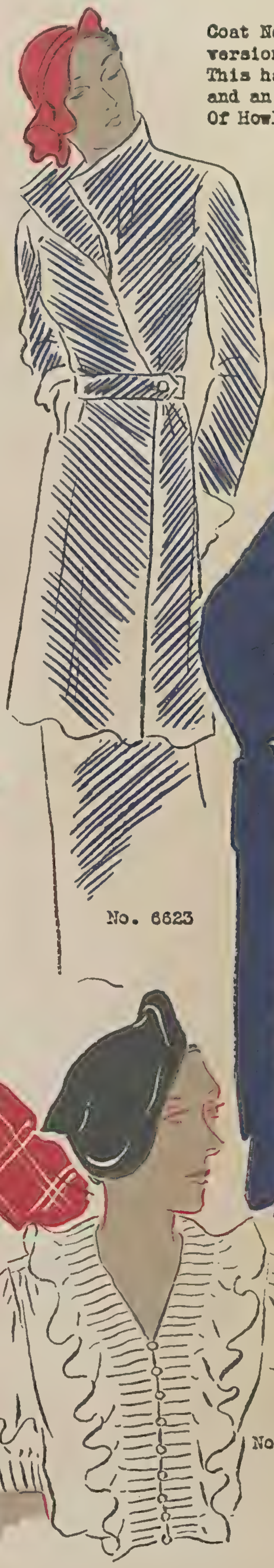
Suit No. 6623 has the blown-forward, wind-swept look of spring, 1934. The jacket length is very new, too. Forstmann's Forstone tweed is the material

Ensemble No. 6612 - The coat may be worn belted or unbelted. The dress tucks a wide and handsome bow beneath the chin. The material used is Mallinson's Pal Mal print

Ensemble No. 6611 has the new tuxedo-front jacket and yokes to match on frock and jacket. There are short sleeves on the dress. Printed flat crepe from Cheney is used

Blouse No. 6619 - Wear this when you want to look tailored. Of Ameri-tex-Sudanette cotton
Blouse No. 6620 - When you want to be charming-ly feminine, wear this, with its tucked frills. Of dimity from Dumari

Coat No. 6621 - Here is a new version of the wrap-around coat. This has a wide, lapped front and an inverted pleat in back. Of Howlett and Hockmeyer's corduroy



No. 6623



No. 6612

No. 6621

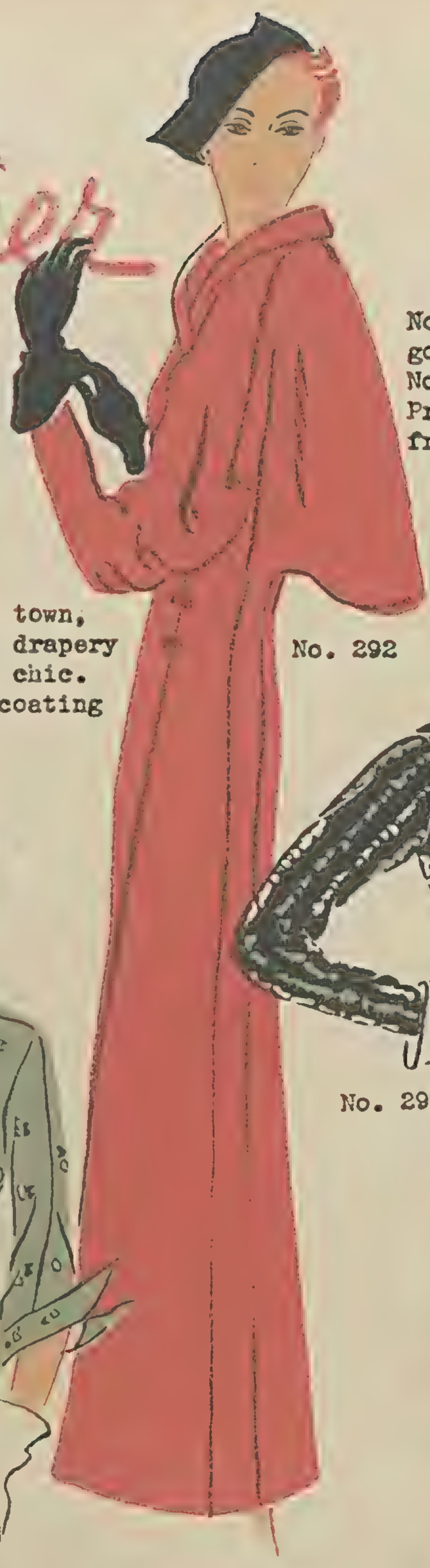
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No. 6620

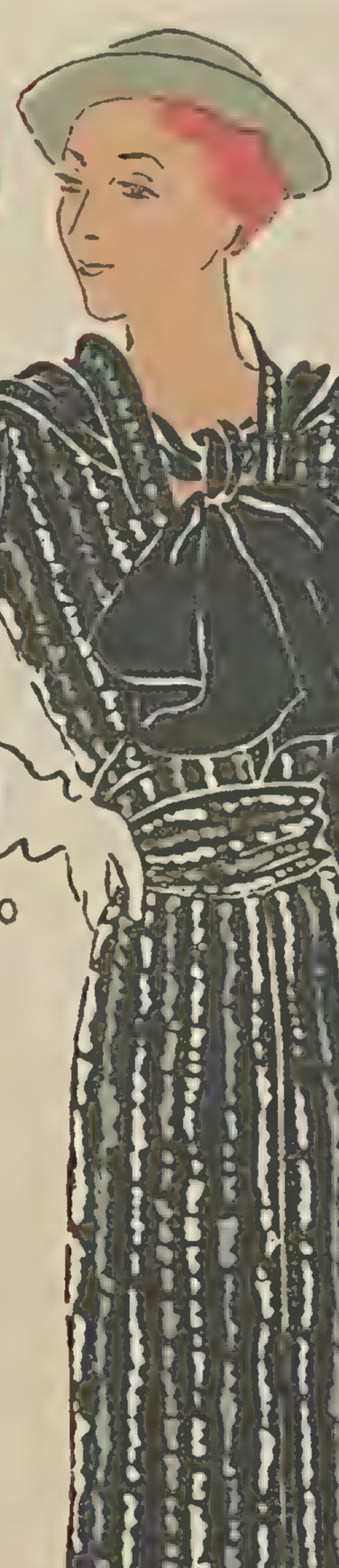
No. 6611

HM

More Couturier Design



No. 290 - The tunic dress goes into print for spring. Note the wide, draped cravat. Printed and plain flat crepe from L. and E. Stirn is used



No. 292

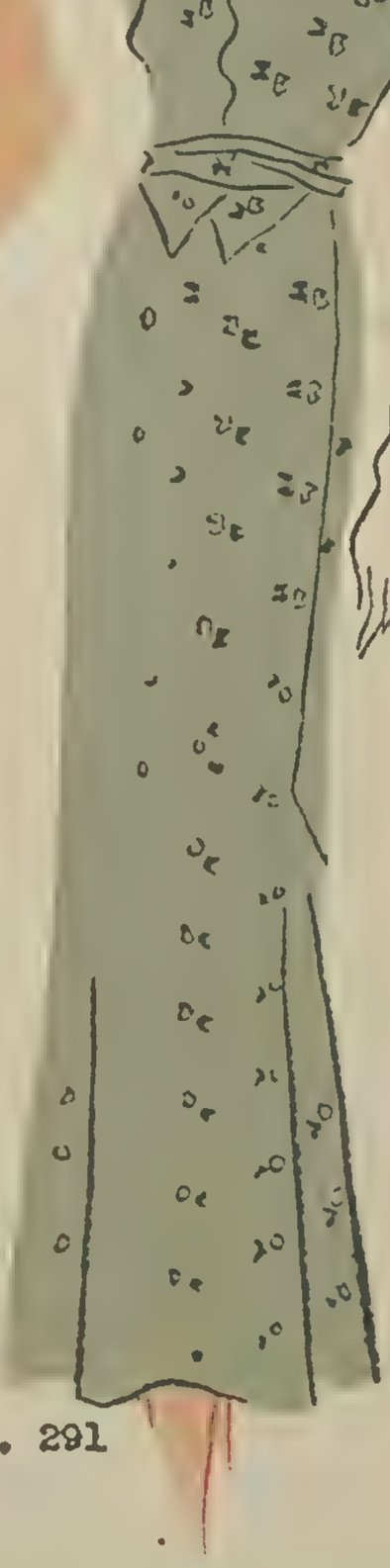
No. 290

No. 292 - For wear about town, this coat with its elbow drapery and short cape has great chic. Of Forstmann's Forstone coating



No. 289

No. 289 - What shouldn't escape you is the unusual neckline of this dress. Note, too, the contrasting material. Of Folkard and Lawrence woollen



No. 291

No. 291 - has the new, just-below-the elbow sleeves with pertly pointed cuffs. Cheney's twillard is the material used

Backviews and sizes are on next to the last page

HM

An early American contribution to the world's best soups . . .

Philadelphia



PEPPER POT!

There's a touch of homespun genius about Philadelphia Pepper Pot that endears this famous old Colonial soup immediately and permanently to all who taste it. Rich, substantial, satisfying to the most robust appetites, yet of a delicate savor and zest that appeal at once to those who delight in the piquant and unusual.

Enjoy Campbell's Pepper Pot, made by our special Pepper Pot cook from a favorite old Colonial recipe. A hale and hearty stock, velvet-smooth in texture. Sumptuously enriched with good, solid eating—diced potatoes and carrots, tender morsels of delicious meat, and wholesome macaroni dumplings. And seasoned with the blended aid of ground whole black peppercorns, sweet marjoram, fresh parsley, savory thyme and sweet pimientos.

Such a soup as men delight in! Truly one your appetite remembers. Serve it, again and again. At your grocer's.

LOOK FOR THE RED-AND-WHITE LABEL



A Man's Soup



General Washington and Robert Morris calling on Mistress Betsy Ross in regard to the New American Flag, Philadelphia, 1776



S. V. M.'S SLENDERIZING "TANDEM HEEL"



GOTHAM'S NEW SANDAL STOCKING FOR EVENING



VAN RAALTE'S WELL-FITTING "FLEXTOP"

GORDON'S "NE-FLEX" TOP GIVES AND GIVES

Feet first

Into spring chic

AH, those alluring inches! We're getting so conscious of our legs, now that they are partially covered up, that the stocking world is buzzing with news. Think of the days when we casually exposed ourselves from the knee down in pink stockings! It's horrible even to recall. Pink, just pink, though we tried to save our faces, or calves, by calling it nude, flesh, or naturelle.

• At the moment, your stockings are supposed to melt right into the general scheme of your costume—melt, we said, not match. They are talking ("they" being the stocking stylists) about "Skin Tones," but it develops that they mean colours for spring that are lighter in tone than the "fur tones" of this winter, but that have the warmth of skin values. It sounded pretty vague to us at first until we saw some of them, and now we are all cheerful about the increasing subtlety in stocking colours. The new ones are more neutral in tone than those of last spring, including more of what are termed off-shades—possibly because our smartest spring fabrics are strange and wonderful "off" colours, too. For more concrete suggestions on what stockings to buy to go with what spring colours, see page 100.

• And when "Skin Tones" are mentioned, don't forget that this also allows for the difference in skin fashions! The nut-brown maid is giving way to the Lily Maid of Astolat, and sunburning is more moderate on our better beaches. (We *know*, from Palm Beach.) Therefore, those "high-yalla" and intense sunburn shades will be more subdued in the stockings that we wear this season.

• Several of our more fastidious friends never buy stockings without taking along a sample of the costume they're to be worn with. A nuisance, perhaps, but most of the really fine points in dress take a certain amount of trouble—and they do make all the difference between So-and-So and Top-Notch.

• CABLE: "Lanvin shows Padova toeless evening sandal stop also wide T and vamp straps toeless." We rushed right out to see what would happen here when we began wearing these, and found the stockings people ready and waiting. McCallum has a new fifty-one gauge, two-thread stocking—one of their mouth-melting ingrains. There is just the smallest reinforcement, like a thumb-nail, at the point of the toes, and at the heel, and a sole reinforcement so narrow that a cutaway sandal won't reveal it. Gotham has gone whole hog, and have no foot at all in their evening stockings. We mean to say—nothing but a gauzy silken covering like the rest of the stocking. This is made in those elegant Gotham evening shades that are dyed especially for electric lights.

• That B-Flat garter, which made its début last year, has proved so popular that Propper and McCallum have made a stocking to be worn with it and called it the B-Flat stocking. Extra long (as the garter is worn high on the leg where it doesn't interfere with circulation like the usual ring garter worn just above the knee), the B-Flat stocking has a flat cuff of just the width to fit inside the garter—and after it is folded neatly under, there is a run-stop (in case you've been hasty in the pulling and the tucking).

• More and more, manufacturers are coming out with the "elastic top"—elastic only (Continued on page 100)

By Appointment to America's finest homes



Utica Percale Sheets with exclusive Needlecrest Monograms

Imagine sheets and pillow cases with the soft, caressing texture of silk...yet with the firm strength of linen! Then picture them daintily embroidered with gorgeous monograms! Is it any wonder women acclaim Utica Percale sheets with Needlecrest Monograms the smartest of all bed linen? Then, too, Needlecrest Monograms are priced so modestly you can fill your linen closet. Complete three-letter monograms in large, beautifully designed block letters—and your choice of white, blue, brown, rose or green needlework—are only 25¢ each.



25c for complete monogram, embroidered directly on sheets or pillow cases—size 2½ x 3¾ inches. Monograms not available separate.

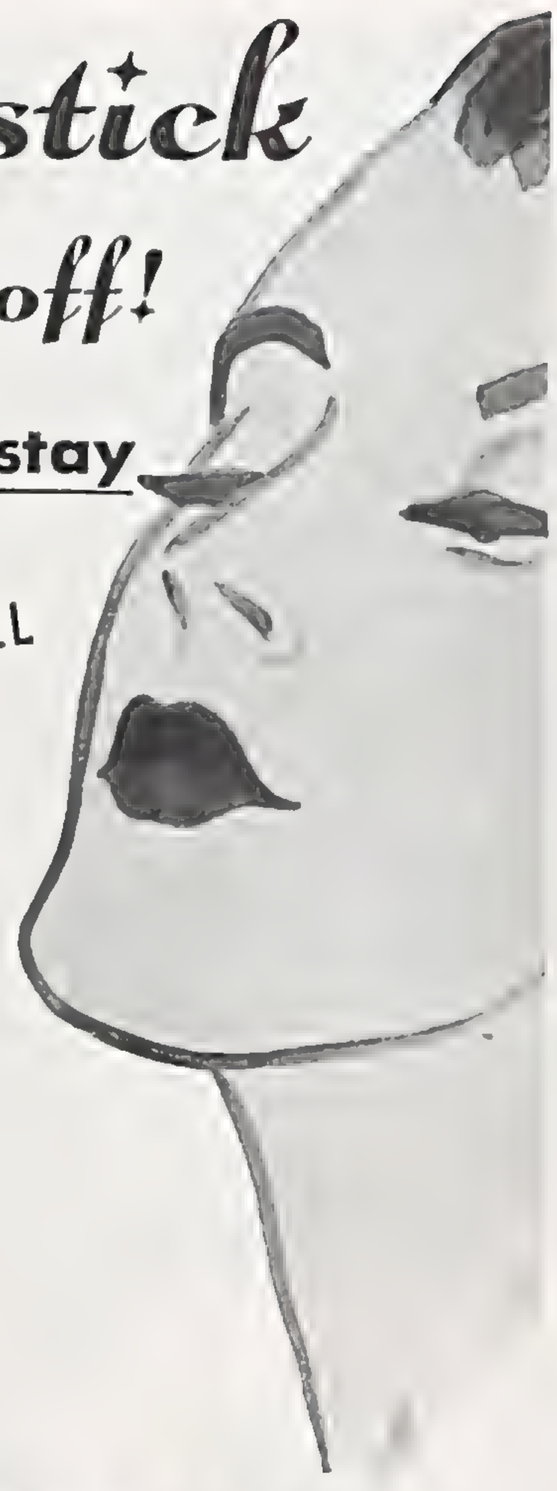
Ask for Utica Percale sheets and pillow cases at your favorite department store. If they have not yet stocked them, write us direct. Utica and Mohawk Cotton Mills, Inc., Utica, New York. ©1934, U. & M.C.M.

• THE FEEL OF SILK •

THE STRENGTH OF LINEN

This lipstick *can't smudge off!*

because it's on to stay





★ PERMAPOINT ★

The most indelible lipstick money can buy

HOW MANY different lipsticks have you bought, hoping always to find the one that would bring to your lips the perfect coloring you seek, and that would, at the same time, *really stay on!*

Here is the end of your search. Here is a lipstick that actually *is* indelible. It brings to lips a new kind of beauty—exciting, yet exquisite—and, above all, a *lasting* beauty.

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Permapoint is also miraculously soft and smooth, not greasy nor the least bit drying to the lips. It has other very special advantages that no other lipstick has, which you will discover when you see it.

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Already on sale at department stores in many cities. If you do not find Permapoint at your store, send to us.

Four new, exquisite shades . . . $1.00
Vivid • Light • Raspberry • Medium

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I enclose $1. Please send me postpaid Permapoint Lipstick in shade I have checked: ☐ Vivid (very bright), ☐ Light (a most attractive average shade), ☐ Raspberry (very becoming to dark hair and light skin), ☐ Medium (rather dark). If you prefer you may mark with your present lipstick in the margin. We will send you the corresponding Permapoint shade.

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ON HER DRESSING-TABLE

EVERY so often, you find yourself in some locale which seems to you utterly satisfactory. It may be a beach, or some one's drawing-room, or a shop. In our most recent case, it is a hair-dressing shop—Le Printemps, an establishment sponsored by Miss Elizabeth Arden. To begin with, it is so pleasant to look at, and there is no noise or rushing about, or displays of temperament. You may be one who likes temperament in your hair-dressers, but we don't. We like efficiency and skill minus fanfare, and that's what you get at Le Printemps. There are various master hair-dressers there. We talked to Jean, to whom hair colouring is a matter near and dear to the heart. Rose-gold is his latest touch of glamour for blond hair and blue-black for brunette, and this work is done with such skill that the texture of the hair is not affected and permanent waves are just as successful as though the hair had never been coloured.

The permanents are pretty successful in themselves, too, because they manage to turn out waves that give only the softest, most natural suggestion of ripples across the top of the head. At Le Printemps, there is also Alexandre, the papa of Jean. He told us of having been brought from France many years ago by the late Mrs. Lydig Hoyt. For years, he was part of her entourage, his sole responsibility being to spend half an hour dressing her hair each evening. "But, those days," said Monsieur Alexandre wistfully, "have gone beyond recall."

CHIC IN A BAG

The little Matchabelli evening purse that created such a furore when it appeared during the holidays has now been done up in new fabrics for the South and for spring. The case itself is the same, complete with vanity-case, lipstick, flacon of perfume, mirror, and compartments for your comb, change, and even a wisp of an evening kerchief. The fittings are, naturally, the smart little crown cases, their colour smartly contrasted with that of the bag. It's just a Matchabelli triumph to put all these things in one very small case and make it a thing of real chic.

You are weary, oh so weary, of wearing glittering tiaras in your hair of an evening. With the coming of spring, you crave a return to the simpler things of life, and yet you rather like the flattering effect of a diadem topping your brushed-up curls. What to do about it? Fred, the Hair Stylist in Forty-Ninth Street, has a neat solution to this problem in the form of a brand-new permanent wave known as the tiara wave. With it, the hair on the top and front-sides of the head sweeps back in two or three waves and then breaks into a row of little curls arranged in coronet-fashion across the crown of your head. In the back, tiny curls climb upward from a high hair-line to meet the tiara of hair. Not the least of the virtues of this is that you can arrange the hair readily into place (the tiara curls brush over your finger) between visits to the hairdresser.

Harriet Hubbard Ayer is a person always up to suggesting new ways and means of doing well by yourself. The latest has a strange sound, but works out very well indeed. It is to put liquid rouge between your fingers, thereby making them appear slim, white, and tapering. Don't believe us when we say it is effective of an evening—go and try it for yourself! You use a bit of cotton wrung out in water to smooth on the rouge, evening it off with your finger-tip. There is a chart to tell which shade of rouge is best with the Harriet Hubbard Ayer polishes—dark with cherry-red polish, et cetera. One of those *petits soins* that make for glamour.

CREAM OF MANY PURPOSES

Primrose House has come forth with a new single cream that is intended to do all sorts of things for your skin by and of itself. Its name is Delv. and it is the first all-purpose preparation that we know of introduced in a salon treatment line. Certainly, it lives up to its purposes, because it cleans as well as it softens, and is as good for moulding as it is for clarifying. It's a creamy cream, smelling of the fresh, unadulterated lemon-juice that is one of its ingredients, and it has a nice bland feeling on your face. At night, you are to clean your face with it, wipe it all off, then put on a second thin layer, mould it in and let it stay overnight. In the morning, cleanse again—the sort of condensed beauty treatment that many busy women are looking for.

You probably know all about the creamy smoothness and delightful scents of Roger and Gallet's classic toilet soaps. Well, to make the rites of ablution even more pleasant and to satisfy those ladies who clamour for a single fragrance theme in their bath preparations, Roger and Gallet have introduced a new dusting powder called Aftabath that you can buy in every one of the soap fragrances. It comes packaged in a good-looking, ivory-toned box with accents of ruby-red, and its texture is something pretty fine and smooth. It has a soothing quality, too, that tender skins will be grateful for, as well as a lovely fragrance. You'll find this new Aftabath addition at the better toilet-goods counters.

POSTPONED ANNOUNCEMENT

This is the issue in which we promised to announce the names of the Beauty Twins and the winners of the contest that was conducted in their honour. Now, we have to postpone this announcement until the next issue. It's not that we are without names. We have thousands of them! So many thousands, indeed, that our judges are still working their way through the avalanche. The end is in sight, however, and we will have their votes in time to catch the April first issue. Watch for them in these columns.



Silver tray from Abercrombie & Fitch; frosted glasses and bar glass from Bergdorf Goodman. Ready: a "Perfect" Cocktail — 1 part gin, 1 part M. & R. Italy, 1 part M. & R. Dry, green olive, lemon peel.

Like using a GOLD TOOTHPICK *at the table,* SWEET COCKTAILS *are no longer quite the thing*

The Nineties had its revolting little gadgets (you could buy a dandy, solid gold, for $25)—but prohibition had its sickly-sweet cocktails. By comparison, the toothpicks were a triumph of social finesse. Both offended the guests' sensibilities. But the cocktails did a *complete* job. They went deeper.

They're disappearing fast, thank goodness—those vicious liquid-heartburns. People are going back to civilized cocktails —Martinis, Manhattans—cocktails made of vermouth.

Why vermouth? Because it fills the true purpose of a cocktail: to stimulate the appetite. Doesn't dull it as sweet drinks do. It is tart—tangy. And delicious. Sends you to the table with an alert palate. Try it in a cocktail—if you like cocktails—or as an apéritif, straight. You'll want both kinds, Italy and Dry (Green Label). Then you'll realize why vermouth is considered one of the greatest of all drinks.

Of course we mean Martini & Rossi Vermouth which for generations has been the standard all over the world. Ask your favorite dealer for a bottle or two of each kind.

Note: *There is a widespread impression that sweet vermouth is made only in Italy and dry vermouth only in France. This is not the case. We make an excellent dry vermouth called "Dry" as well as the famous "Italy" vermouth.*

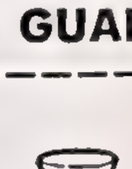
MARTINI VERMOUTH AND ROSSI

IMPORTED AND GUARANTEED BY W. A. TAYLOR & CO., N. Y.

OTHER WAYS TO DRINK VERMOUTH
All are good

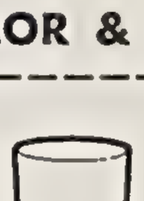
MIXED VERMOUTH:

Most people prefer straight vermouth to sherry as an apéritif. Most popular proportion: ½ "Italy," ½ "Dry." Serve in cocktail, sherry or miniature highball glass.



VERMOUTH CASSIS:

One part Martini & Rossi "Dry" Vermouth, one-half part Creme de Cassis (black currant cordial), add seltzer as desired. Exceedingly popular in Paris. A grand, mild, long drink.



"AMERICANA BIANCA"

A drink widely used throughout Italy. Fill glass ½ full with "Italy" and "Dry" Vermouth—half and half. Add several drops of bitters and a slice of lemon peel. Add seltzer as desired. No ice.



This advertisement is not intended to offer this product for sale or delivery in any state or community wherein the advertising, sale or use thereof is unlawful.



HERE'S THE *Brushing Technique* FOR THIS NEW STYLE

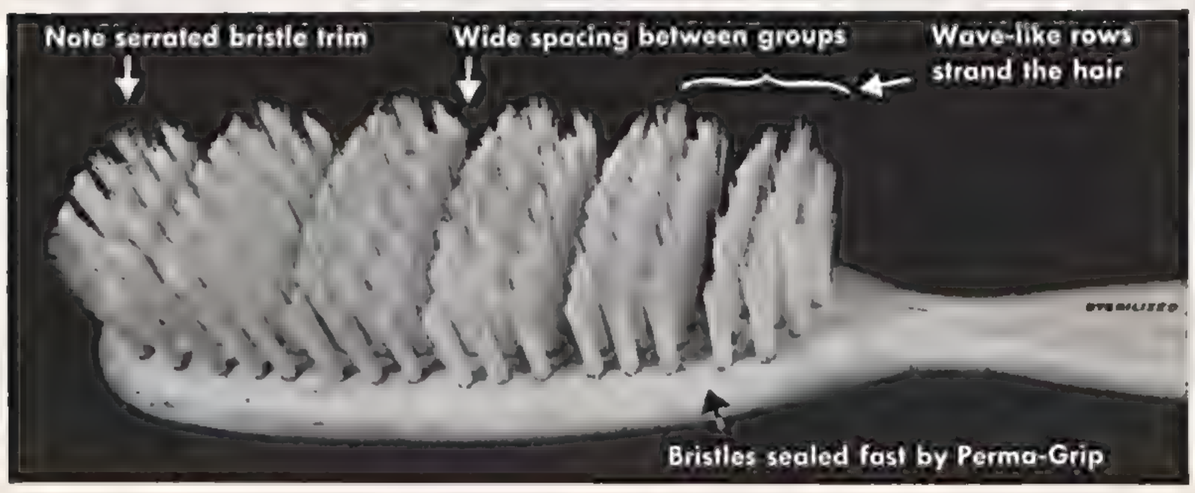
"Get that brushed-up look by actually brushing and brushing"—beauty experts are saying. And how do they advise you to do it? With Pro-phy-lac-tic's new Stranzit Hair Brush shown here!

This newest beauty aid was designed in collaboration with leading authorities expressly for the upturned coiffures. Note the wavelike rows of bristle—the serrated trim. The Stranzit automatically picks up the hair, divides it into strands so that each hair gets a thorough brushing. Also, this brush thoroughly stimulates circulation in the scalp. It brings a beautiful lustre to your permanent, giving it new life and buoyancy.

Thousands of smart women are already practicing the Stranzit "brushing up and out" technique. Begin yourself—now! The better department stores have the Stranzit. If you fail to find it, we will send one prepaid on receipt of price. The Stranzit shown here (white bristles) is $2.50. Grey bristles, $2. Black bristles, $1.50. Pro-phy-lac-tic Brush Company, Florence, Mass.

NEW Pro-phy-lac-tic

STRANZIT *Hair Brush*



WINE, WOMAN, AND THE SAUCEPAN

(CONTINUED FROM PAGE 57)

6 Fillets of sole (Lemon sole is much better than flounder. It is more like the wonderful North Sea fish.)
1½ Cupfuls of white wine
1 Cupful or more of heavy cream
Yolks of 2 eggs
2 Tablespoonfuls of butter
2 Tablespoonfuls of flour
1 Tablespoonful of fresh lemon-juice
2 Medium-sized onions (cut through, but not sliced)
Salt, pepper, paprika to taste.

(And be sure to have the fish man send home the skin and bones of the sole from which he cut out your fillets. This is important.)

For your cooking, you will need several small saucepans, one good-sized double-boiler or a "bain-marie," an earthenware bowl, an old-fashioned egg whisk, and a shallow pan, something like a corn-bread tin, though iron or aluminum is better, because it cooks more slowly.

Make a fish bouillon of the skin, bones, and trimmings of your sole, cooking them for ten or fifteen minutes in two or three cups of boiling water, the two onions, and a dash of white wine. While this is cooking, wash your mushrooms carefully, pull off the stems, and cook them in another saucepan by covering with boiling water and the tablespoonful of lemon-juice. You don't need to peel them, if they are nice white ones. And, they will be ready in ten minutes or less. In still another saucepan, put your shrimps with a little water and half a cupful of white wine. They need very little cooking. Just enough to turn them pink. You can see this first step in the evolution illustrated on page 57.

While these are simmering, butter the bottom of your flat tin very slightly and place the sole in it. Pour the remaining cup of white wine over it to marinate. When your fish bouillon is ready, strain it and pour a cupful or two over it along with the wine. Cover the pan with a piece of buttered paper, heat it a moment on top of the stove, and then put it in the oven to poach slowly for eight or ten minutes, or until the fish looks white and firm. *Don't* cook it too long, or it will crumble and look messy.

By this time, your shrimps and mushrooms are cooked. Strain them out, *but don't throw away the liquors in which they cooked.* Pull the shells off the shrimps and slice the mushrooms (if they are large), and place them around the edge of the platter you are going to serve the finished sole in.

Take the sole out of the oven and lift each piece carefully with a skimmer. Arrange the pieces down the centre of the serving platter between the border of shrimps and mushrooms. Put the platter in a warm place to wait for its sauce.

Now, for the great moment!

In the pan in which you poached the sole, there are about two cupfuls of liquid that is made up of fish bouillon and white wine. This is what the French call the "Bouquet de Poisson," and it is the secret of the sauce. Strain it into a saucepan and add the liquors of the shrimps and mushrooms, well strained.

Place the saucepan containing the "Bouquet de Poisson" over a hot fire and let it boil merrily until it is reduced to half its volume. It doesn't take very long, as you leave it uncovered, and it evaporates in the rapid boiling.

Put your two egg yolks and the cupful of cream into the earthenware bowl, add a good pinch of salt, and beat it up a little with the whisk.

When your "Bouquet de Poisson" is properly reduced, divide it into two parts equal to two-thirds and one-third. Now, take your two tablespoonfuls of butter, heat them in the saucepan part of the double-boiler, and stir in the flour to make the usual béchamel binding. When the flour is well dissolved, stir in two-thirds of your "Bouquet de Poisson" and keep stirring until it is quite thick. Meanwhile, stir the other one-third into your bowl of cream and egg yolk, then mix the two mixtures slowly, little by little; empty it all into the boiler and cook for several minutes, stirring constantly until the whole sauce begins to thicken to the consistency of very heavy cream. (If you can not serve it at once, leave it in the double-boiler over hot water until you are ready.) Then strain it through a very fine metal strainer, or preferably through cheese-cloth, directly over your fish and garnitures. (Just before pouring the sauce over, it is well to look at your sole to see if any watery liquors have drained into the platter. If so, tip it slightly and pour them off.)

Now, as a final touch, you can thrust your completed "Plat" under a lighted oven broiler, or under a red-hot shovel for a minute to give it that slight surface browning that is so appetizing; but you must watch it so that it does not burn or get too heavily browned. As a matter of fact, this isn't necessary, and I wouldn't advise you to attempt it the first time, unless your cook can do it for you.

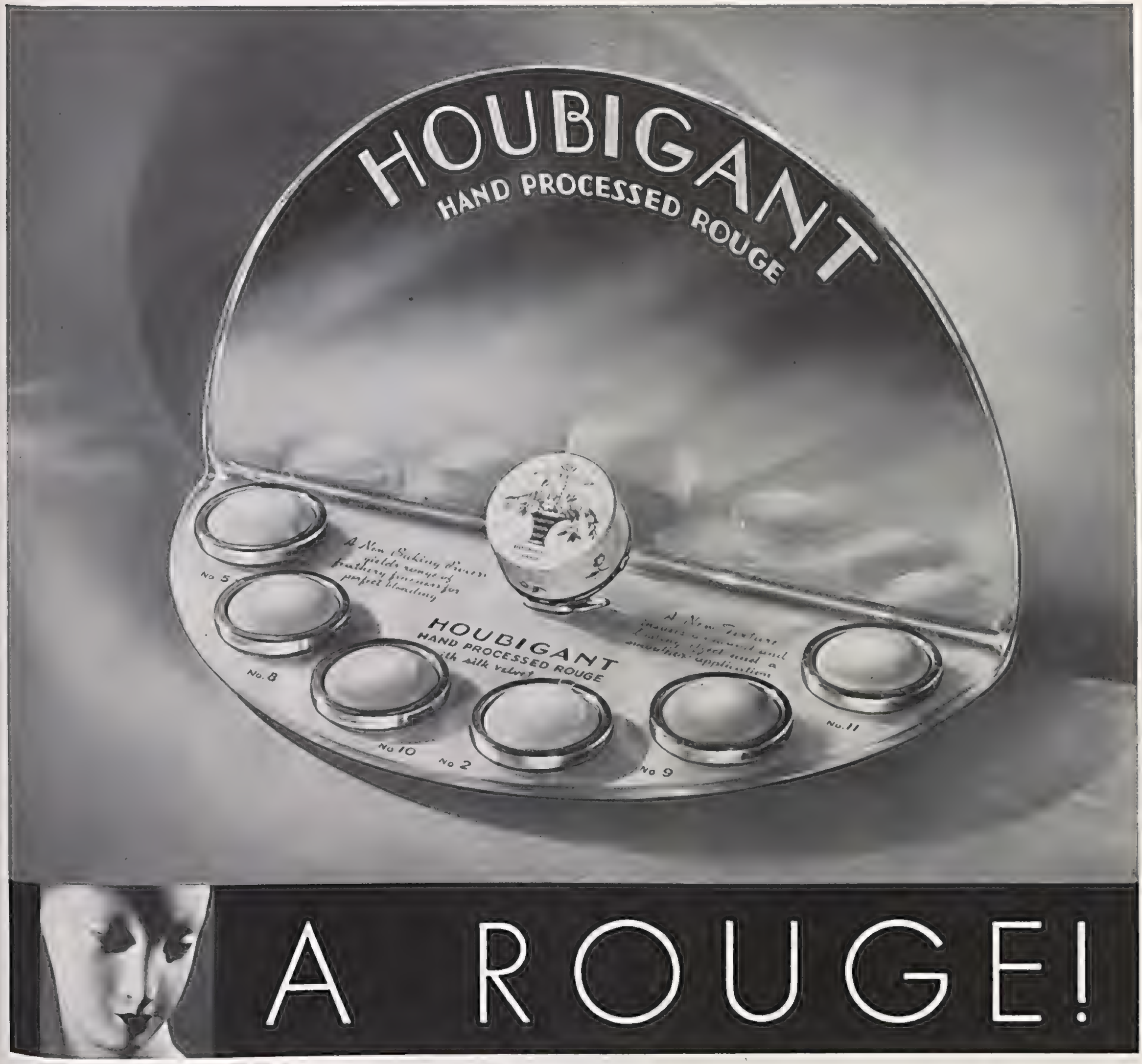
I have gone into every detail with such attention because this is the foundation of any dish that involves the great sauce.

MORE FAVOURITES

Now for some other favourites.

I suppose you like Moules Marinieres. I do. Most Americans flock to Prunier's for that alone, though a few hardy ones really like snails. I can't tell you how to do the Escargots, because I never had the courage to find out. But here is the way to do the mussels. First of all, you must give your fish man the surprise of his life by ordering a little basket of them in advance. You can see him demonstrating this emotion in the sketch on page 57, and he may have to send down to the Washington Square district to get them for you, but they can be had.

It is most important to wash them very thoroughly to get the sand and residue out, then put them in a saucepan with a cupful of white wine to each five or six dozen *moules.* Also, an onion cut through, but not sliced (you will want to fish it out when its work is done). Add two or three tablespoonfuls of chopped parsley chives and any other herbs you can get. Also two tablespoonfuls of butter. Put the top tight on the saucepan and let it simmer and steam until the shells have opened. (About ten minutes for the (Continued on page 88)



WHEN you see this mirror-stand at a toilet-goods counter, you will be looking at the finest rouge you have ever known . . . we blush to say so, but your cheeks will confirm it!

The new Houbigant Hand-Processed Rouge is unusual in its making, and in your make-up. Feathery fine, it always blends smoothly, easily, correctly. Its six shades are so different in their delicacy, so true to your needs, that the result—*at all times*—is the perfectly natural one of color *under* your skin.

You will find Houbigant Hand-Processed Rouge conveniently long-lasting. You needn't carry it (though French women do) because a morning application in your boudoir means rouge-rightness for the day. A charming "Flower Basket" box—a smaller replica of the famous Houbigant *Dull Finish* Face Powder package—contains a silk-velvet puff for perfect application. And your 75¢ actually buys you three times as much rouge, by weight!

Because the way it is made limits production, Houbigant Hand-Processed Rouge is now available only at selected department and drug stores. You'll identify them by the mirrored color-selector on their counters. See it and discover . . . *a rouge!*



HOUBIGANT
HAND-PROCESSED ROUGE



WINE, WOMAN, AND THE SAUCEPAN

(CONTINUED FROM PAGE 86)

average quantity.) Remove the onions. Ladle out the *moules*, leaving them in their shells. Taste your sauce and flavour it, if necessary. You can vary it by adding either a little more white wine or, instead, a little cream.

Homard à l'Americaine is a very great dish. The name is puzzling, because there is nothing American about it except the sad fact that the poor lobster must be cut up alive. After asking a lot of questions at French dinner-parties, I unearthed the opinion that it is really "*à l'Moricaine.*" Whatever its name, it is so wonderful that I hied me to the Cour de Cordon Bleu in the rue du Faubourg Saint-Honoré and took a lesson from one of the chefs there. Then one evening at a small, intimate supper-party, I boldly undertook to make the dish for the first time. Half-way through, I had a moment of panic. The Charge d'Affaires from one of the Embassies (who sets a famous table) was in the party. Imperturbable as always, he examined the sauce. Yes, it was too thin. A little béchamel perhaps. And, without the slightest effort, without getting a spot on his immaculate broadcloth, he set to work to bring it up to the right consistency. I thought of Chateaubriand and his legacy to the world!

By all means try it. This is what you need for two or three persons:

1 Lobster
4 Tablespoonfuls of olive-oil
A Lump of butter the size of an egg
2 Tablespoonfuls of tomato paste
2 Fresh tomatoes
1 Tablespoonful of the best beef extract
A Scrap of garlic
Shallots, paprika, salt, and pepper
1 Large cupful of white wine
½ Cupful of cognac or any brandy that will burn

It is essential that your lobster be sent to you alive, and stunned in your own kitchen, as it must be cut up while it is alive to make the perfect dish. Remove the coral to a separate plate and retain. Separate the tail and claws from the body and cut them in large pieces with a chopper or a heavy knife, leaving the pieces in their segments of shell. Discard the body part which is not edible. Heat your olive-oil in a large flat iron skillet over a hot fire, put your pieces of lobster in, and heat them until they turn red. Remove the lobster and throw away the oil. Put half of your lump of butter in the pan and return the lobster to it. Pour cognac over it and light it. Before it burns off, cover the pan for a minute to extinguish the flame. Add a little salt and paprika and your cupful of white wine. Let the lobster boil in this for five minutes or so, adding half of your tomato paste, your bit of grated garlic, the herbs chopped very fine, also the meat of your fresh tomatoes (from which you have removed the seeds and drained off the juice). Take out the lobster and place it in the dish that it is to be served in. Let your sauce remain in the skillet to reduce a little over the flame. Rub the other half of your butter into the coral, add the beef extract and the other half of the tomato paste. Put this mixture into your sauce and let it thicken. Season it to taste. Then pass it through a strainer directly over your lobster. It is usually served with rice that has been sautéed in oil and then cooked until tender and flaky.

So much for fish. Now let's turn our attention to some ways of using wine with meat. Those of us who date back to pre-Volstead days can remember the delicious hams cooked in champagne.

HAM AND CHAMPAGNE

Soak the ham for three days in cold water (four if it is very large), changing the water twice a day. Put it in a braiser and cover well with cold water. Let it come to a boil and then push on the back of the stove, or over a small flame, and let it cook very slowly until three-quarters done —about half an hour to each pound, I should surmise. Then, take it out of the braiser, remove the skin, and replace it in a large casserole. Cover with a quart of champagne. Place the casserole on the fire and let it come to a boil, basting constantly. Then put the top on as tightly as possible and place it in the oven. Let it cook for an hour and a half, basting the meat occasionally with the wine. During the last half-hour, add a cupful of thick, reduced veal stock in which there is veal marrow, to glaze the ham. When ready to serve, place the ham on your platter and garnish it. Skim the wine that the meat has cooked in, add a little more veal juice if necessary, season to taste, strain into a gravy dish, and serve very hot.

Now for a sirloin of beef that will melt in your mouth (and you need not have the very first and most expensive ribs for it; the cuts a little further up will do, but, of course, it must be the best quality of beef). Have the bones removed and the cut rolled and tied for you by the butcher. Sear each side in a very hot pan for a moment on the top of the stove to seal up the juices. Fasten two or three slices of bacon around it with skewers. Place it in your roasting tin with a bouquet of fine herbs (or, if you have not any, a little bunch of parsley and chives will do), small raw onions and carrots in sufficient quantities for the size of your cut. Pour over it three cupfuls of a good clear soup stock and four cupfuls of wine. (The classic recipe calls for Madeira. You can try your Chambertin or Beaune instead, but no white wine.) Season with pepper and salt and let it cook very slowly in a well-covered casserole until the meat is tender and the liquids are reduced to a thick consistency. Take out your meat. Remove the skewers and dress it on the serving platter. Skim all grease carefully from the juices on the pan and strain it into a saucepan. Add two or three teaspoonfuls of beef extract and half a pound or so of freshly cooked mushrooms. Season to taste. You can pour the sauce around your sirloin to serve.

You have noticed that in all these recipes the wine has not been added as a flavouring, but has gone into the actual chemical process that we call cooking. The French call this to "Alcolizé" a dish, and the result is naturally very rich. Don't plan more than one such dish in a meal. Of course, there are plenty of discriminating people who will order more than one, but, for the delicate palate (and the peace of good digestion), one at a time is better.

Tradition returns to the table



GEORGIAN, *an aristocrat of stemware. One of many distinctive Libbey designs that range in price from $6.00 to $25.00 a dozen.*

Libbey CRYSTAL

We comply with the N R A

THE RETURN OF WINE has kindled that already eager interest in the refinements and delights of gracious dining. It has placed a new value on crystal of beauty and eloquent correctness.

Libbey has welcomed the opportunity to make again the clear brilliant glass that graced the table of your Mother and your Great-Grandmother. In designs keyed to the spirit and decorative backgrounds of to-day, as well as of yesterday, this crystal is as fine as any the hand of man has ever fashioned. It is hand-blown and hand-cut by that fast-disappearing artist, the master glass craftsman. Small wonder that its flashing beauty lends such elegance to proud tables.

It is in the shops now. You will want to see it. And once you see it you will want to own it, to cherish always for your own. Beginning as it does at $6.00 a dozen this is no vain desire, but one well within the realization of the most modest income.

• • •

TO ENHANCE YOUR PLEASURE in the new era of good and graceful living we've collected the traditions of wine and its service in a booklet, "*Notes for an Epicure.*" It is on the counters in the glass departments of better stores all over the country, and is yours for the asking. Or you may write to us for your copy, enclosing ten cents. Write to LIBBEY STUDIOS, a division of THE LIBBEY GLASS MANUFACTURING CO., Toledo, Ohio. *The label at the left, in blue and white, identifies all Libbey Crystal.*



Let *your* face speak of perfect cleanliness

which is the truest beauty! You can abolish that "dingy" look the nicest face seems to develop after a busy winter, when you adopt *Marie Earle's Essential Cream* as your primary skin care. This Cream melts when it comes in contact with the skin's warmth; it really invades pores and loosens soil—it gives you *thorough cleansing.* A second application feeds back into the grateful skin essential oils that lubricate, giving satin-smooth freshness. Try the "*acquaintance* jar" at just one dollar. Others to $5, at better shops.



Marie Earle

Salon for superior "facials"—714 Fifth Avenue, New York

MORNING IN BED

(CONTINUED FROM PAGE 48)

Really.

Now comes the best part . .
Back in bed with a fresh face and a fresh mouth.
I'd even let him see me now . . without make-up . . . in this jacket.
You don't really know a man till you've waked with him, in the morning.
It can be so lovely.

I think I'll get myself one of those sheer, long-sleeved nightgowns.
That's my idea of the last word in evil.
Wonder what Jim would say.
If I do get one, I'll simply have to buy new sheets.
Might be really adventurous and get some of those creamy linen sheets with woven blue striped borders that Nina saw in Paris.
Pretty swish, I'll say.
Then I'll complete the picture of sin and buy that new Camellia essence for the bath.
They say there's nothing more luxurious.
More sensuous . .
Why is my mind running this way?

I guess I'll ring for Nancy.
I like Sundays . .
So quiet, so clean . . . and then the Rotogravures.
Piles and piles of Sunday papers.
It's the one day I don't feel like a parasite.
Nobody's working, so I don't feel I ought to.
Sometimes, week-day mornings, when Jim leaves for work, I feel so useless, so idle.
I feel the maids have a certain contempt for me.
Silly.
After all, I do run the household—and the children.
It isn't as if I had any talents.
I don't believe in jobs just for the sake of jobs, anyway.
Too many women do that.
I try to make an art of living . . . but I guess that's fun, not work.
It wouldn't harm to pull myself together a bit, though.
I feel like making resolutions.
I'll break them to-morrow, but that doesn't matter.
I'm going to lead a model life.
Exercise every morning with that Swedish bone-crusher Emmy raves about.
Bridge lessons with Jacoby.
Russian lessons . . . one really ought to know Russia.
Look at more picture galleries, learn more about music.
Ah, well. . . .

"Morning, Nancy."
"Has Mr. Ward rung for his breakfast yet?"
Poor Jim. I'm glad he can sleep. He's always tired these days.
He ought to get away, I'll suggest that we go South.
Perhaps he'd rather go alone.
That's not honest of me . . . I mean, perhaps I'd rather stay here.
No . . . he needs me.
I do love travelling with him, anyway. . . . he's such a darling travelling.
I'm a spoiled beast.
Now for the papers.

This is bliss.

Ah, breakfast!
Was there ever a lovelier meal?
"Thanks, Nancy"
There's something beautiful about a smooth stream of hot black coffee coming out of a silver spout.
God, how good are the senses!
Sometimes, I think I'm entirely material.
Wonder what I'll put on to-day.
I'm tired to death of the black.
Although that crazy cart-wheel hat picks it up a lot.
Amazing what a daring hat will do.
No . . .
I think I'll put on the green.
Always makes me feel attractive to myself.
Not as smart as the black, but flattering.
At thirty-five, it's wiser to be flattered than smart.
You ought to be both, of course.
But if I had to choose, I'd rather be pretty and warm than chic and cold.
So would men.

"Well, hello, Proust! Come up and see your old Mammy!"
Sweet dog.
Can't be depressed or introspective with a mutt around.
"But you *aren't* a mutt, Proust, you're a beautiful handsome white Lothario, and I love you!
"No, no! Down, Proust? How often have I told you I don't like to be kissed! You're so very wet, darling.

"Come in!"
"Why, Nancy, don't tell me it's flowers!"
"At my age? Quick, let me open it."

Oh! How marvellous.
No name . . . can it be?
I adore these little green orchids in sprays.
So much more aristocratic than those acrid purple ones.
"Put them in that crystal vase, Nancy."
How dear of him.
Other men might have sent roses . . . or gardenias.
But he has taste to his finger-tips.
Oh, dear. . .

"Hello, brats! Sleep well?
"Going to the park? Grand . . . give my love to the little boats.
"Wish I could push them around the pond with you!"
My, but Jerry's going to be a heart-breaker.
What a mug . . . loaded with charm.
Wish I had her skin.
It's Gwen that worries me.
Poor darling, she *is* plain, and there's no getting around it.
What is life for a plain girl . . . unless she has genius.
And who wants genius? . . . it's crucifixion.
Perhaps she'll change.
"Good-bye, kids!"

Oh, dear . . . I guess I *will* have to get up.
There's so much to do . . . even on Sundays.
OOOOh . . . life is nice.
Can anything beat a morning in bed?

M. M.

PLEASANT Interlude



Skill Purity Quality

Your taste instantly applauds the quality of DIXIE BELLE Dry Gin. Its outstanding superiority is immediately apparent. DIXIE BELLE has that agreeable smoothness, that exquisite refinement of bouquet, the superb dryness which distinguish a pure, wholly distilled quality gin. When buying liquor look for the "Distilled by Continental" Seal. It is your safe guide to quality.

This advertisement is not intended to offer alcoholic beverages for sale or delivery in any state wherein the sale or use thereof is unlawful.



Marguerite Churchill—Charming star of stage and screen



0-34

Glamorous beauty

WITH DOUBLE MINT GUM

Lovely skin is clear. Beautiful contours of face and form are never hard and angular. The clearness of your complexion depends greatly upon circulation. And chewing DOUBLE MINT Gum immediately stimulates circulation. At the selfsame time DOUBLE MINT relaxes hard, tense lines of the face and neck and helps make them rounded and soft. Try it. Delicious gum. Wonderful beauty treatment.

SHOP-HOUND TIPS

(CONTINUED FROM PAGE 76)

the short sleeves, other silver balls serve to hold them tight to your arm. Another ranking sweater model is a beige one resembling a shirtwaist, which has four pockets, there, there, there, and there, having inverted pleats; also a belt. These models are only typical of more where they came from, and, it is to be stressed, are very special and worth the $38 or so asked.

• Anybody who reads her Shop-Hound religiously will remember a pretty unrestrained and hysterical outburst, about a year back, on the subject of Franceva, a lady who makes corsets. With that memory in mind, it is kind of embarrassing to go completely off the deep end again, but Shop-Hound's justly famous integrity seems to require that she should do so. It appears that Madame Franceva is exactly as hot stuff as she was, and it is still true that this paragon of corsétières doesn't stop at corseting you into some kind of shape; she makes your figure over, actually, into something a little nearer to the heart's desire. Her henchwomen, Mrs. Dooley and Miss Powell, will go to work on you for six thoroughgoing lessons, during which the sway comes out of your back, bulges come out, your diaphragm subsides, and you are taught to stop walking lopsided, if lopsided you walk. During this instructive period, the word "diet" is never mentioned nor thought of. They then clap you into a specially constructed corset and brassière designed to keep you looking the way you look, a Franceva job which superlatives are inadequate to describe, and send you home. The works, lessons, corset, a pair of brassières, and general moral support cost about a hundred measly dollars. The six lessons about $50.

• At certain times of the year, you find yourself holding out against buying many new clothes, but feeling that if you don't have one new thing to put monkey-glands into your wardrobe, you will give way to a manic depression. March is one of these times, and rather than give way to your melancholia, I would certainly advise getting a new dress. You might nip into Lillian Sloane's on Madison Avenue and see if either of these give you any ideas. One: a cocktail suit made of rough navy-blue silk, very tailored, with a long skirt and a fitted jacket. The blouse, however, is far from tailored; is, in fact, of hand-embroidered organdie that billows, sort of, with bows on your front (about $85). Two: a bright blue silk article with cape-like sleeves that by some miracle of construction are woven squarely into a solid whole at the shoulders (about $39.50). Either of these dresses ought to make you feel a little *bit* better.

• This problem of what to do about your wardrobe until it's time to wear spring clothes can be solved or at least helped by investing in a collection of what used to be called lingerie touches. What these do to your sombre winter garments is as nothing to what they do to your considerably sombre psychology. Stein and Blaine's is organized to do a big lingerie-touch trade, the stock resembling more a large quantity of frothy whipped cream than anything else you could think of. The story of these appetizing scraps of lawn and lace is that, before the War, Stein and Blaine was famous for them, employed certain workers in Europe who made them as no one else could. But the War, as the novels say, changed all that. The workers disappeared. Only lately, on a side street in Paris, has the eagle-eyed scout for Stein and Blaine's come on other workers whose handicraft is comparable to that of the old ones. So now, as of yore, you can buy fragile collars and cuffs for about $18, lavishly embroidered vestees for around $27 up, exquisite bows for around $16, and, for $45 and more, blouses that are good enough to eat.

• Most people of an equestrian persuasion know about Kaufman's, but it may be that there are others who don't know that down on East Twenty-Fourth Street is an emporium with a large yellow horse (imitation) in its front yard, where you can actually get breeches made for between $19 and $35, depending on what, how, and so forth. This fact is of almost shattering importance, seeing as you pay fifty and up practically anywhere else for custom-made jobs. Coats can be run up for you inside the same price range, and, if you are such a cheap-skate as to get your stuff ready-made, this shop will shame you by only asking $12 or thereabouts for the breeches and $15 or such for the coat. One of the amazing boasts is that, in the ready-made breeches, are some that really will fit long-legged women. What next, Shop-Hound asks herself, what next? Not content with cleaning up the ordinary hacking-hunting situation, Kaufman employs tailors who specialize in cowboy clothes for dude-ranch addicts. You would do well to take a look at the sateen cowboy shirts in wild colours, costing about $2.50 and as authentic as the Sierra Nevada mountains. Clothes for riding, however, are the superficial and practical side of Kaufman's. The deep, throbbing heart of the place lies in the spurs, boots, saddles, harness, and such, of which this shop has a complete and practically museum collection—not only ones you can buy, but antiques from such improbable places as, for instance, Egypt.

• We will now join in one of our periodical paeons in praise of Elizabeth Hawes, who, as usual, is up to new tricks. As you know, she has left the stormy atelier on Fifty-Sixth Street—where frantic clients used to arrive and order impossibilities and Miss Hawes created visibly, all over the place, with scissors in her hand and her mouth full of pins—to a comparatively restrained and very impressive hang-out further up-town. But the mad, mad quality of her concoctions has been tamed down not one whit. Latest Shop-Hound reports from the spring battle-front include: a costume that has already knocked out some of the best eyes in New York, composed of a skirt and fitted open coat of a Rodier linen in natural colour, and a blouse of turquoise silk, draped in the regions of the bosom and whisked in tight around (Continued on page 98)

ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, and matters of etiquette; on costume and fashion; on household decoration; on shops dealing in merchandise of interest to Vogue readers; and on other subjects that fall within the scope of this magazine.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of totally unrelated questions, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

Mrs. J. C.: Will you kindly give me suggestions for a birthday party I am giving for a little boy on May sixth? The guest of honour will be four years old, and the other guests are the same age.

Ans.: We think a Mickey Mouse movie would amuse four-year-olds immensely. If the party takes place out-of-doors, a Maypole would be fun. Small prizes could also be hidden about the house or garden, as children at parties always enjoy receiving presents and prizes. The refreshments should be very simple, since this would really be the children's evening meal. It might consist of hot cereal, bread-and-butter sandwiches, bread-and-jelly sandwiches, milk, ice-cream, and cake. A Jack Horner pie might decorate the centre of the table; and, after supper, each would pull a prize from the middle. And, of course, no party would be complete without snappers.

Mrs. T. B.: In your magazine, I once read a most amazing recipe for a dish called Lobster Amalfi—which I tried out and found perfectly delicious. As I am unable to remember what issue it appeared in, I wish you would enlighten me.

Ans.: We take pleasure in giving you, below, the recipe for Lobster Amalfi, which appeared in the February 15, 1933, issue of Vogue.

The lobster is cut in pieces and cooked with butter, chopped onion, and scallions, white wine, pepper and salt, with canned tomato and slices of red pepper added during the cooking. After twenty minutes, the sauce is drained off and cooked for a while so that it thickens, when it is passed through a fine strainer, and a little butter is added. The pieces of lobster are placed over a plate of cooked spaghetti, to which has been added butter and cheese. The sauce is poured over all, or, if preferred, the sauce may be served separately.

Mrs. W. B.: Will you please suggest a menu for a dinner, using squabs as the main course, and a second, using anything but turkey as the main course? When serving squabs at a formal dinner, is it necessary to have special bird knife-and-fork sets?

Ans.: Below, you will find two menus of the type you asked for. We are not quite sure what you mean by a bird knife-and-fork set. The regular dinner-knife and fork are used when eating squabs.

I.
Oysters on the Half-Shell
Clear Soup—Printemps
Squabs—with Mushroom Timbales
Wild Rice—String-Beans in Strips
Endive Salad—Roquefort Dressing
Raspberry Ice—Petits Fours
Coffee

II.
Clams, Cocktail
Beef Bouillon
Saddle of Mutton—Currant Jelly
Potato Balls—Parsley Butter—New Pease
Salad of Mixed Greens—French Dressing
Chocolate Soufflé

Miss A. S.: I am planning to announce the engagement of a close friend of mine and have gone all over town looking for attractive favours and suggestions. I also searched through back issues of Vogue, but could find nothing. Will you be kind enough to send me some suggestions?

Ans.: The reason you have been unable to find unusual favours and suggestions in back issues of Vogue is because Vogue believes engagements should be announced in the simplest possible manner, without favours and novelties. At the little affair you plan to give for your friend, we suggest that she and her fiancé stand near you; and, when you greet the guests, simply say, "The reason for this festive occasion is right here. I want you to meet Mary and her fiancé, Tom Smith"; or some such saying which will "break the news."

Mrs. K. P.: I am having a scavenger party and would like a few suggestions for refreshments and drinks. The guests are starting out at about nine and will be returning at about eleven o'clock.

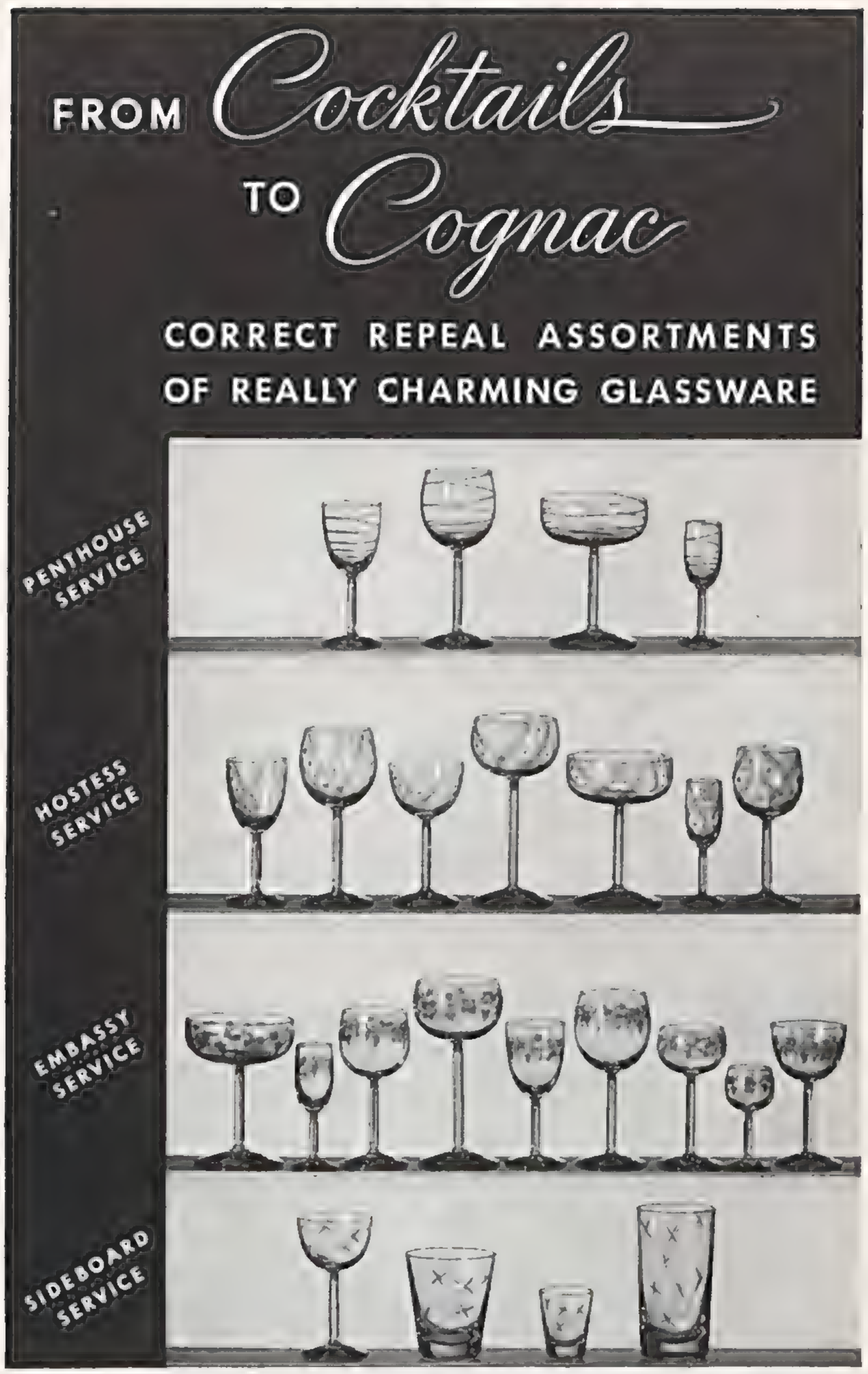
Ans.: If you are planning a hot dish for a small late supper, eggs seem to be the universal favourite. At a restaurant, after the theatre, or in the early morning after a night-club, nine times out of ten you will find people ordering eggs in some form or other. When you serve them at home, you can easily vary them from their more conventional forms, especially if you intend using a chafing-dish. Eggs with anchovy toast, scrambled eggs and tomatoes, eggs-foies-gras; and, if you have an electric grill as well as a chafing-dish, eggs with tiny sausages are delicious. To these, you need add only buttered toast or small bread-and-butter sandwiches, coffee, and stuffed olives of various kinds—such as those stuffed with anchovy fillets, celery, or almonds *à la farcie*. Creamed oysters and mushrooms, well flavoured with cooking sherry, can be prepared in advance and can be completed within ten minutes in the chafing-dish. Devilled crab-flakes, which can be reheated quickly in the oven, are another dish that can be prepared in advance. Crab-flake salad made with celery and walnuts, or tuna-fish salad with diced cucumbers (the tuna-fish should be kept in cubes, and not shredded), proves reliable at any time of the year. With them, you can serve a hot or a cold drink, ripe olives, and one simple kind of sandwich, such as a watercress or lettuce and mayonnaise sandwich. Most people serve beer or high-balls at a late supper, but hot coffee is also welcome. (Continued on page 95)

Orchids don't impress her, unless they're the small dark kind... she admits that ermine has glamour, but first nights find her in sables... she's heard about Alexanders, but Martinis are her drink. She's gracious enough about other scents but somehow, for herself, it's never anything but Millot's Crepe de Chine.



FROM *Cocktails* TO *Cognac*

CORRECT REPEAL ASSORTMENTS OF REALLY CHARMING GLASSWARE



The four designs illustrated are (from top to bottom) Whirlpool, Celestial, Nectar and Rocket. Each service is available in any of these, as well as in many other designs and colors. Water goblets, tumblers and dinner pieces may be had to match.

penthouse service . . . The customary essentials for correct table service of wines and liqueurs. Penthouse No. 1 . . . (32 pieces) . . . 8 each—Sherry, Claret, Champagne and Brandy. Penthouse No. 2 . . . (48 pieces) . . . a dozen each of the same glasses.

hostess service . . . A satisfyingly adequate stock of glassware for those whose entertainment requirements assume more than ordinary proportions. Hostess No. 1 . . . (56 pieces) . . . 8 each —Sherry, Claret, Cocktail, Rhine Wine, Champagne, Brandy and Wine. Hostess No. 2 . . . (84 pieces) . . . a dozen each of the same glasses.

embassy service . . . For the occasional dinner of exceptional formality. Embassy No. 1 . . . (72 pieces) . . . 8 each—Champagne, Brandy, Wine, Rhine Wine, Sherry, Claret, Crème de Menthe, Cordial and Cocktail. Embassy No. 2 . . . (108 pieces) . . . a dozen each of the same glasses.

sideboard service . . . Standard equipment for every home. Sideboard No. 1 . . . (32 pieces) . . . 8 each—Cocktail, Old-Fashioned Cocktail, Whiskey-2 oz., Highball-10 oz. Sideboard No. 2 . . . (48 pieces) . . . a dozen each of the same glasses.

Write for our book on Correct Wine and Table Service. Fostoria Glass Co., Moundsville, W. Va.

Fostoria

THE GLASS OF FASHION

VOGUE'S SPOT-LIGHT

(CONTINUED FROM PAGE 65)

choreography of Frederick Ashton, who trained the Negroes in their moving patterns; and to Florine Stettheimer, whose cellophane phantasy was certainly one of the loveliest sights ever seen on a stage. Talk about chic! Her pink cellophane palms and orange lions and red velvet soutanes and pale blue skies and black palanquins were the exciting essence of it. Every gesture of a bronze hand against these was a sharp delight; every shift of lights a revelation in colour.

So—all senses were pleased, titivated, refreshed. There was no need for the mind to work. One sat and watched and heard and wondered and laughed and did not understand. There is nothing to understand. I am torn, now, between wondering whether the opera would have been twice as good if the words had had sense, and suspecting that logic and intelligibility would have ruined it.

Hartford was surprisingly cordial to the opera. The first night was a furore and the second an ovation. But those two audiences were the top of the American artistic intelligentsia (and preciosity!), highly susceptible to sound, colour, form, revolution. New York may not like to be baffled. The great danger lies in taking "Four Saints" too seriously. That might easily breed resentment in the saner of us—the feeling that we were being "taken in." To these, I would like to say, "It is not deep, it is not serious, it is not great." It is a joy to look at, a joy to hear, and a joy to discuss. It can lead to the most fascinating arguments in the world. And it can not, on any accounts, be dismissed. In its own crazy world, it is a perfect thing.

• There was in Hartford something else calculated to take the New Yorker down a few pegs; and that was the new Avery Memorial Wing of the Wadsworth Atheneum, which opened on February 6. The theatre is only a small part of this very beautiful building. The rest consists of an Art Museum of incomparable taste and modernity. Each room is lined with the colour and texture most appropriate to the type and period of the paintings in it. Each picture is given perfect frame and space. And the central halls and stairways of white stone are flawless in the simplicity of their proportions.

Much of the taste in choice of paintings and in their presentation is due to A. Everett Austin, the young director of the Museum, who seems to combine traditional finesse and knowledge with radical courage. He, too, was largely responsible for the production of the Stein opera and for the magnificent Picasso exhibition concurrent with it—as comprehensive and stirring a collection as has ever been given anywhere. Score ten for Hartford.

• Now, to our own reluctance and to the probable relief of our readers, we must return to home ground and talk of things more immediate in our lives than cellophane palms and pigeons in the grass, alas.

Specifically, our staff camera caught Nan Sunderland and Fay Bainter (on page 65) in the act of trying on the gowns that the Salon Moderne of Saks-Fifth Avenue designed for them in "Dodsworth," Sidney Howard's latest play. Miss Sunderland is the wife of Walter Huston who, as you know, plays the male lead in the play.

• The head by Allan Clark is a stylized study of the sculptor's wife, reputedly one of the most brilliant women speakers in this country. She recently electrified a Washington dinner-table with a discourse on national affairs. Allan Clark, who has just had a show at the Arden Gallery, is one of our most dependable and accomplished hewers of stone. All his work has skill, surface beauty, and inner repose. You want to touch his shining stone heads and run your hands over the flanks of his figures.

• Helene Sardeau, whose "Assunta" was in an exhibition of her work at the Julien Levy Gallery, is concerned more with spirit than with matter. Unlike Allan Clark, she does not glorify the medium itself; she uses it as an expression of emotion and purpose. Her sculpture has tenderness and austerity at once. All it needs is the weight of maturity, and only time can supply that.

• If you don't yet know the painting of Edy Legrand, whose circus scene is reproduced on page 65, you'd better make up for lost time and pleasure. And, if you are susceptible to the vigour of Daumier and the iridescence of Degas, you will fall for Legrand. This young French painter has great style. He draws with colour instead, as so many painters do, of colouring his drawing. Colour is his second nature—he breathes it, plays with it, knows it profoundly, never abuses it.

• That trio of successes on page 64—Zoë Akins, Billie Burke, and John Emerson—were snapped before they knew it at a party given them by Gladys Unger in Hollywood not long ago. Just at the moment, Emerson and his diminutive wife, Anita Loos, are working on a screen original for Jean Harlow and Lionel Barrymore—an odd mating, if ever there was one.

• "A-a-a-a-pprrr-il in Paris" would have been a sufficient caption for Marion Chase's picture. Breathes there the man with soul so dead who never to himself hath said—"God, what a voice the woman has!"? She is now stirring the less accessible depths of English hearts at the Café de Paris in London, but she'll be back here, probably as potent as ever, in the spring.

MARYA MANNES

ANSWERS TO CORRESPONDENTS

(CONTINUED FROM PAGE 93)

Miss M. C.: What can one do about the problem of superfluous hair on the face? I would greatly appreciate any suggestions.

Ans.: The one safe and permanent method of removing superfluous hair is by the electric needle, in the hands of an expert operator. Your physician can probably give you the name of a reliable electrolysist in your own vicinity. If the growth on your face is light, it may be bleached to an imperceptible state by the daily application of a solution made of equal parts of hydrogen peroxide and fresh lemon-juice.

Miss V. G.: Will you kindly suggest a suitable menu for each of the following: a bridge luncheon, bridge tea, and refreshments to be served after an evening of bridge?

Ans.: The following are two menus for luncheon, one of which is very simple, the other more elaborate.

I.

Broiled Sweetbreads, Grilled Tomato, Bacon
Potatoes Hashed in Cream
Hot Rolls
Fresh Asparagus—Vinaigrette
Guava Whip
Black Coffee

II.

Eggs, Caviar
Beef Bouillon, Avocado Slices
Breasts of Duckling, Hominy
Romaine Salad, Cheese Biscuits
Chilled Macédoine of Fruit
Black Coffee

Following an afternoon of bridge, we think that the simplest sort of refreshments should be served. A delicious cup of China tea with dainty sandwiches and small cakes are really all that most people care to eat at five o'clock. If you wish, you might also serve a mocha cake. Instead of serving tea after bridge, some hostesses serve cocktails and canapés.

The following are two menus for a late supper to be served after an evening of bridge:

I.

Clam-Juice Cocktails
Chicken Mousse—Toasted English Muffins
Brandied Peaches
Coffee

II.

Caviar Canapés
Lobster Timbales—Shoe-String Potatoes
Pineapple Sherbet—Chocolate Leaves
Coffee

If these late supper menus are too elaborate, we suggest scrambled eggs with country sausages. Creamed oysters and mushrooms are also easy to prepare, and very delicious. With these, you might serve cream cheese-and-chives sandwiches and coffee.

Dr. A. B.: I should like to know how long a man is expected to keep his hat off when he stands talking to a woman? Should he remove his hat in an elevator? When should a young man remove his glove when shaking hands with a woman?

Ans.: With a woman of his own age and rank, a man would not usually stand uncovered more than an instant. With a woman of higher rank, or an older woman, he might on occasion find it well to keep his hat off until asked to replace it.

In draughty public lifts, it seems foolish to expect a man to remove his hat. In a small hotel or apartment-house elevator, a man entering with a woman does take off his hat and, for the moment, stops smoking.

A young man always removes his glove when a woman gives him a gloveless hand. If he, having his gloves on, sees that the hand she puts out is bare, he hastily pulls his glove off. If he has not time, he apologizes.

Mrs. W. K.: I am planning to give a garden-party to introduce my new daughter-in-law to my friends. It will be held at five o'clock on a warm Southern afternoon. I want an inexpensive form of entertainment, but something that is new and smart.

Ans.: It would be well to select some place conveniently near the house, where you and your daughter might stand to greet the guests. And farther away, perhaps in a shady part of the garden, a long table might be erected, on which tea and coffee could be served. Small sandwiches, cakes, and bonbons might be placed about the table on silver dishes. If the weather is very warm, iced tea might also be served, and a cooling sherbet—but the latter is not necessary. An iced fruit punch might be preferable to the sherbet.

If the grounds permit it, and you care to do it, you could erect a marquee for dancing; but this would necessitate an orchestra, and, in case of rain, some preparations would have to be made in the way of an awning or a covering for the dance floor. The same simple refreshments would be correct to serve, whether there is dancing or not.

Miss K. B.: I plan to give a luncheon for a bride and expect to invite twenty people. As my dining-room is small, I shall have to place the tables in the living-room. Should I have a buffet luncheon, or do you think I should seat eight at the dining-table, the rest at small tables in the living-room, and have all the food passed? Should I have a corsage for the bride?

Ans.: We think a luncheon where all the guests are seated is more comfortable than a buffet luncheon. It would be correct to serve eight at the dining-room table and to place small tables in the living-room for the others. Even if you decide to serve a buffet lunch, it would be more convenient to have the small tables placed about where the guests might sit down.

A corsage for the bride who is to be the guest of honour is not necessary, but it would be a gracious gesture to present one to her.

Miss F. H.: Could you give me some ideas or suggestions for a smart and different way in which to give a shower for a friend of mine who will soon become a bride?

Ans.: While we think it a charming idea for a bride's friends to give her presents, individually, the bestowing of gifts collectively in the form of a "shower" is a custom not practised by smart metropolitan circles. We suggest, however, that should an affair of this kind be given, it should be made as simple as possible. Too many guests should not be invited, for no one should feel obliged to come, unless she really wishes to give the guest of honour a gift. (Continued on page 98)

Smoke 'til the Midnight Spread

...and still keep a fresh, cool mouth



Do you keep lighting 'em without counting 'em 'til midnight and beyond? Then it's Spuds for you...if you'd like to have a fresh-tasting mouth all the while!

What causes the fresh, cool taste? Is it menthol? Yes . . . but only indirectly. Spud's smoke contains hardly a trace of menthol. The menthol does its work *in the cigarette.* It simply lowers the temperature of the smoke. Therefore, what Spud gives you is just pure tobacco goodness *with the heat taken out.* That's what causes the fresh, cool taste. Try a pack.



SPUD

MENTHOL-COOLED CIGARETTES

20 FOR 15c • (25c IN CANADA)

THE AXTON-FISHER TOBACCO COMPANY, INCORPORATED, LOUISVILLE, KENTUCKY



Eternal Spring = song

If you have sworn to buy no new spring clothes (till later), turn this page quickly, lest all your good intentions go to wrack and ruin. For this Bradley dress is artfully contrived, from its cat-tail ties to its hand-racked hem. And you may well feel that you can't live without it. In which sad case, it comes in a heavenly blue, called Nanking, in dragon green, in scone beige and in white. The price is small, the size-range large, and you can hardly help seeing it at almost any smart shop. The Bradley Knitting Company, Delavan, Wisconsin. "Slip into a Bradley and out-of-doors."

Bradley

CHARM

(CONTINUED FROM PAGE 67)

gives vocational advice, health advice, and can determine the best set of circumstances in which to bring up a child.

Frances Robinson-Duff: Not only does charm consist in having a knowledge of the true art of living, but the true art of living develops charm.

In France, the genius of the great actress, Madame Réjane, was described as a kind of finesse, uniting nervous force with wicked ease and mastery of charm.

If you wish to have charm in order to speak well, you must think well. Expression must always be from within out. Training can do much for you, but it can not do all that is possible unless there is cultivation of the mind and spirit, too. The mind always governs and is revealed through the voice. The more generously, the more courageously, the more sympathetically, the more graciously and intelligently one speaks, the finer the expression will be, and, therefore, the greater the charm. A famous writer defined charm by saying, "If you have charm, nothing else matters, and if you haven't charm, it does not matter what else you have."

TRY A LITTLE YOGI

Renée Thornton: I can not agree with my colleagues that charm is made up of cosmetics and perfumes. Cosmetics and perfumes have a very great purpose in a woman's life, but they are not the whole story.

To create charm and beauty, I advocate going into a room, closing the door, kneeling, collecting the thoughts, and remaining absolutely silent for five minutes. Dismiss all material thoughts. Bring the mind into a superb natural peace through profound humility. Then arise and take on a new ego. Begin life all over again. This mental and physical exercise relaxes the body and the mind. It removes antagonism and creates anticipation for a new life. It stimulates charm, loveliness, and poise.

Believing in people establishes charm of contact, removes antagonism and resistance, and permits natural laws to assist us in unifying our forces and talents.

Margery Wilson, Charm Expert and Teacher: Those who say we must resign ourselves to the state in which we were born are, no doubt, at heart Nudists. Those who say we should do nothing for effect should stop eating.

If we are to do nothing to make ourselves more agreeable to our fellows, why do we have any kind of training? Are we to suppose that the delightful woman of charm and savoir-faire springs into being like Minerva, full-fledged and ready for action? From infancy we learn, bit by bit, how to gain our desires. We learn that a certain cry brings a bottle.

All of life is cause and effect. And since charm is an effect of delight, it, too, must have its causes. To say that it is impossible to discover these causes, is to deny experience, flout science, and attack education.

Baron Wrangel: (Baron Wrangel thinks manners and etiquette are a great part of charm. His speech, therefore, was confined to this phase.)

There is something about the Italian youth which is charming. The well-bred Italian young man seems to have his manners always at his finger-tips. It is not a studied art with him. In the last years, in particular, the young Italian has been thrown with the peoples of all nations. He has acquired, with the usual Italian astuteness, something from each. The result is that when a lady enters a room, and this young man rises to offer her his chair, he combines with this simple action that pleasure and courtliness of a gentleman of the world.

Naturally, being of the old school, there are many things that I could criticize in the youth of to-day. For instance, I admire the fact that our young men rise when a lady enters the room. I do not admire the *way* in which they do it. Young men see a lady enter the room, and, if they happen to be sitting in an armchair, nine times out of ten, they rise and lean against the arm—waiting for the opportunity for the lady to get settled, so that they can slip back into the armchair. This, my friends, I do not think is the height of manners—or charm.

CONSIDER THE CLOTHES

Emil Alvin Hartman: I am sure you have noticed at one time or another how great a bearing clothes have on your mind—your mental outlook—as well as on your physical appearance. Clothes that suit you—that *are* you—give a feeling of satisfaction, of complete ease, which in itself is sufficient to make you look well. You take on a happy, contented frame of mind—all of which adds to your sweetness of disposition, your attractiveness, your charm. The woman who is carelessly attired, who has chosen her clothes haphazardly, without consideration of her individual requirements, is self-conscious, ill-at-ease, depressed. Certainly, not charming.

Peggy Sage: To my mind, hands play the most important part for a lovely woman. They give her expression and dignity, and, if they are not well-groomed, she is out of tune with herself.

I wonder how many of us stop to think how acutely conscious people are of hands. The language they speak is eloquent. With a mere gesture, they can express joy, sorrow, anger, fear. They can be dramatic in action. Exquisite in repose. Perhaps more than any other women in the world, actresses have learned the value of hand gesture. The hands of Katharine Cornell are strong, intellectual, with intense fingers. They are not pretty hands, but beautiful hands. They are so expressive they can make the slightest gesture a momentous one.

Hands show character, and the hands that are unforgettably lovely are seldom, if ever, idle. They play golf, tennis, float over the keys of the piano. They drive a car, pound a typewriter, zip up a child's leggings, perform household duties, and still find time to be exquisitely well-groomed, smooth, and young.

Any woman, whose hands are the source of admiration, will tell you that time spent on them is well spent.

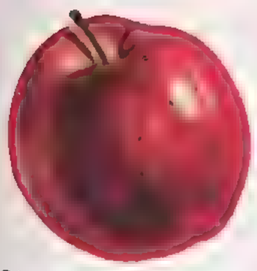
What makes skin *Smooth* ——*Wrinkle-free?*

Two Reasons!

1 Active Oil Glands in Under Skin
2 Natural Moisture in Outer Skin

You have Two Skins. You need Two Creams—*a different cream for each skin*

THE APPLE TELLS THE STORY



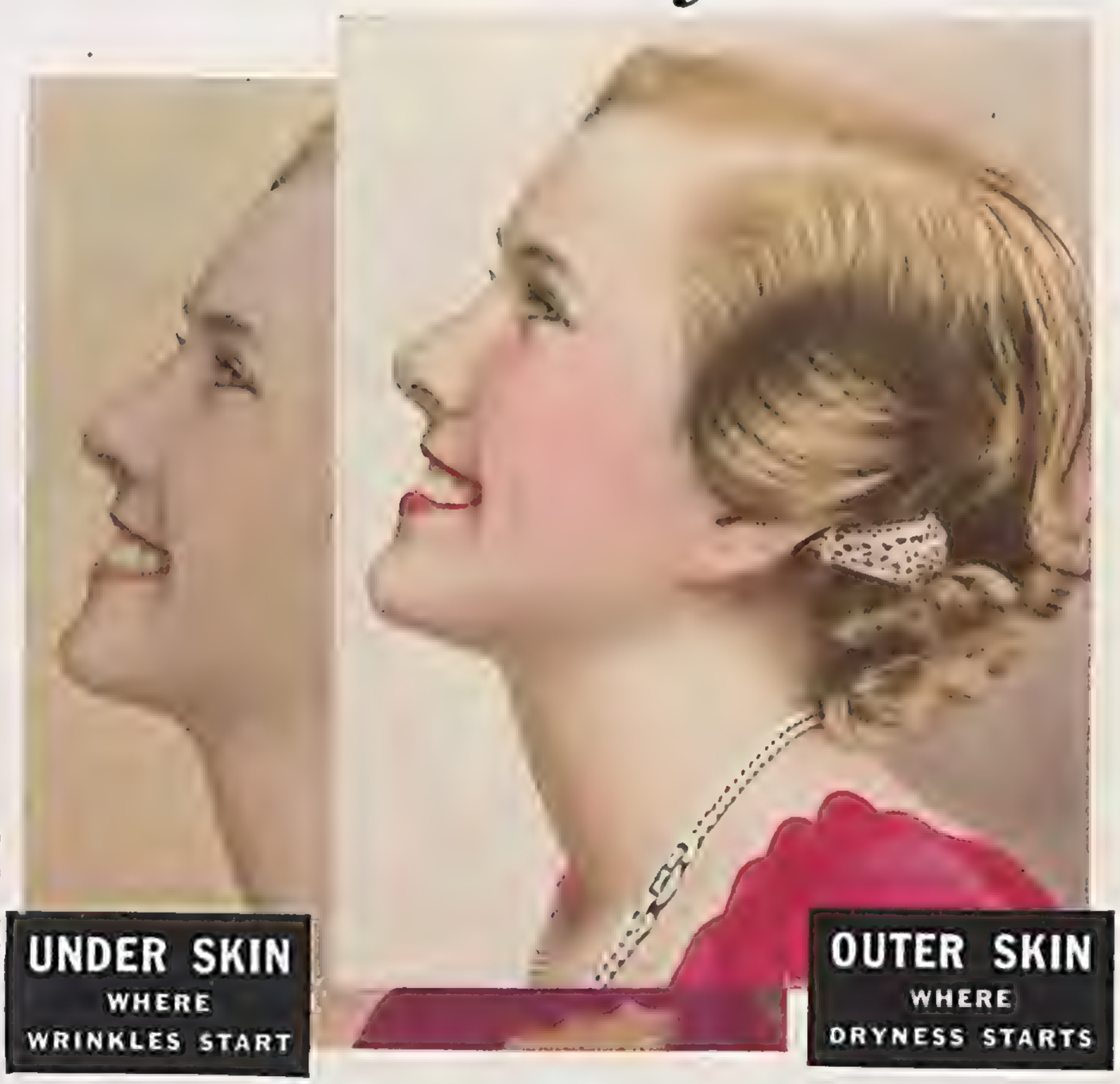
SMOOTH—GLOSSY
1 At its peak, the inner and outer skin of the apple are both firm and smooth—perfect!



SOFT—SPONGY
2 Just past its prime, the inner tissue has shrunken away from the outer skin.



WRINKLED—DISCOLORED
3 Later, the outer skin has wrinkled to fit the shrunken under skin. This causes wrinkles in human skin, too!



READ the story of the apple above!

Amazing that your skin, too, is subject to changes like that!

But there *is* a way to keep it smooth . . . free from dreaded lines! That way is to give each of your two skins the different care it needs.

To Avoid Wrinkles, keep your Under Skin firm—Long before the first lines show on your face, changes are taking place in your *under skin* that will surely produce them.

Begin *early* to help this under skin. When its oil glands begin to fail you can supply the oils that keep it firm and young. You need an oil cream that goes down into the under skin. That is exactly what Pond's Cold Cream does. It penetrates to the very under skin, brings it just the oils it needs. Your skin feels toned, renewed—way down. Actually firmer—and fresher. Soon you can see the little lines smooth out. You feel and look years younger!

Use this satiny cream for cleansing, too. Because it goes so deep, it removes every particle of dirt and make-up—frees your pores thoroughly. No wonder it is so refreshing!

To Correct Dryness—What to do for your Outer Skin—Here it's an entirely different need! Not oils but natural skin moisture is needed to keep this outer skin from growing rough and dry and chapped.

Pond's Vanishing Cream is made especially for the outer skin. It is *greaseless*. Instead of oils, it contains a marvelous substance that actually replaces lost moisture.

You can test this yourself by *a single application* of Pond's Vanishing Cream on dry chapped skin! The roughnesses are smoothed away! Your skin is pearly looking. And Pond's Vanishing Cream will keep it that way. It will hold powder and rouge smoothly for *hours!*

Send for the samples offered in the coupon below. Or get a jar of each of these famous creams. In a few days see your skin growing clearer, smoother, lovelier!

Eleanor Roosevelt

daughter of Mr. and Mrs. H. L. Roosevelt, of Washington, though not yet 20, has started her Pond's régime. "I know so many women with lovely skins who use Pond's," she says.



For Your Under Skin—Pond's delicious oil-rich Cold Cream. Or, Pond's new Liquefying Cream if you prefer a cream that melts more rapidly into the skin.



For Your Outer Skin—Pond's Vanishing Cream, greaseless, fluffy. For overnight or daytime softening and smoothing. Holds powder for hours.

MRS. ROBERT MCADOO *tells how to follow the Two-Skin Treatment Society Women use—*



1 "First Pond's Cold Cream—or the Liquefying Cream, which melts a bit more rapidly—spread over face and neck. Remove with Pond's Tissues. With it comes every particle of make-up. The Cold Cream once more—it penetrates into my skin and I can feel it being refreshed. Wipe off.

2 "Now the Vanishing Cream—to be left on all night. In the morning, every trace of dryness has disappeared, leaving the skin smooth and fine.

3 "Mornings, and at any time during the day, Pond's Cold or quick Liquefying Cream again. Remove with the Tissues. Then the Vanishing Cream as powder base. The powder goes on so evenly and the rouge stays on for hours."

SEND FOR 3 DAYS' TREATMENT

POND'S EXTRACT COMPANY, Dept. C
110 Hudson Street, New York City

I enclose 9¢ (to cover postage and packing) for samples of all Pond's Creams and six different shades of Pond's Face Powder.

Name_____

Street_____

City_____ State_____

TUNE IN on the Pond's Players Fridays, 9:30 P. M., E. S. T. WEAF, NBC Network

Copyright, 1934, Pond's Extract Company

THANK YOU MISS *Dodge*

It began in New York—when the Auto Show gave clamoring thousands their first view of the new 1934 Dodge. Now they're talking about it . . . lauding and applauding it . . . from Bar Harbor to Miami; from Broadway to Hollywood Boulevard.

It's new! And, as Miss Anne Morgan says, "It's utterly different." New from the smart sweep of its modern lines to the ultra-comfort of its luxurious interior. New from its bigger, more powerful engine to its wonderful new independent wheel suspension . . . "Floating-Cushion" wheels, they call them. And they do make riding like floating. Imagine a car that glides over bumps and ruts with scarcely a tremor. A car in which you can ride for miles and hours —and never feel fatigue.

That is the kind of ride you'll get in the new Dodge—a ride that is made possible only by the combination of "Floating-Cushion" wheels, a newtype of shock-



IDA M. TARBELL, famous writer and biographer, examines the new, bigger Dodge with perfected "7-point ventilation". (1) Cowl ventilator. (2) Windshield opens and closes by a simple handle on instrument board. (3) Front half of forward window may be swung open in "butterfly" fashion. (4) Rear half may be raised or lowered independently. (5) Both halves of forward window may be locked into a single unit and raised or lowered as an ordinary window. (6) Window of rear door may be raised and lowered. (7) Rear quarter window opens in "butterfly" fashion. Dodge "7-point ventilation" is more than draft-control—it permits each of the four corners of the interior to be ventilated independently of the others.



PRINCE ALEXIS DROUTZKOY shows how smoothly the new, bigger Dodge runs with Floating Power engine mountings. Engine vibrations—which jar ordinary cars and make them "jitter"—are smothered and absorbed by Floating Power. They never reach the body of the new Dodge—that is why it rides so smoothly at every speed.

NEW BIGGER

ANNE MORGAN..THIS NEW

Is "utterly different"



proof cross-steering, and Floating Power engine mountings.

Also—perfected "7-Point Ventilation." New bigger Airwheel tires. A new baggage compartment—*inside* the car. And these are but a few of the surprising new ideas with which Dodge again expects to dominate its field.

Then, of course, Dodge retains its many other famous engineering features: hydraulic brakes, safety-steel body, quiet gears, automatic clutch, "Oilite" spring inserts, hydraulic shock absorbers. And, as in 1933, Dodge offers motorists the "Show-Down" Plan—a new method of comparing car values for yourself.

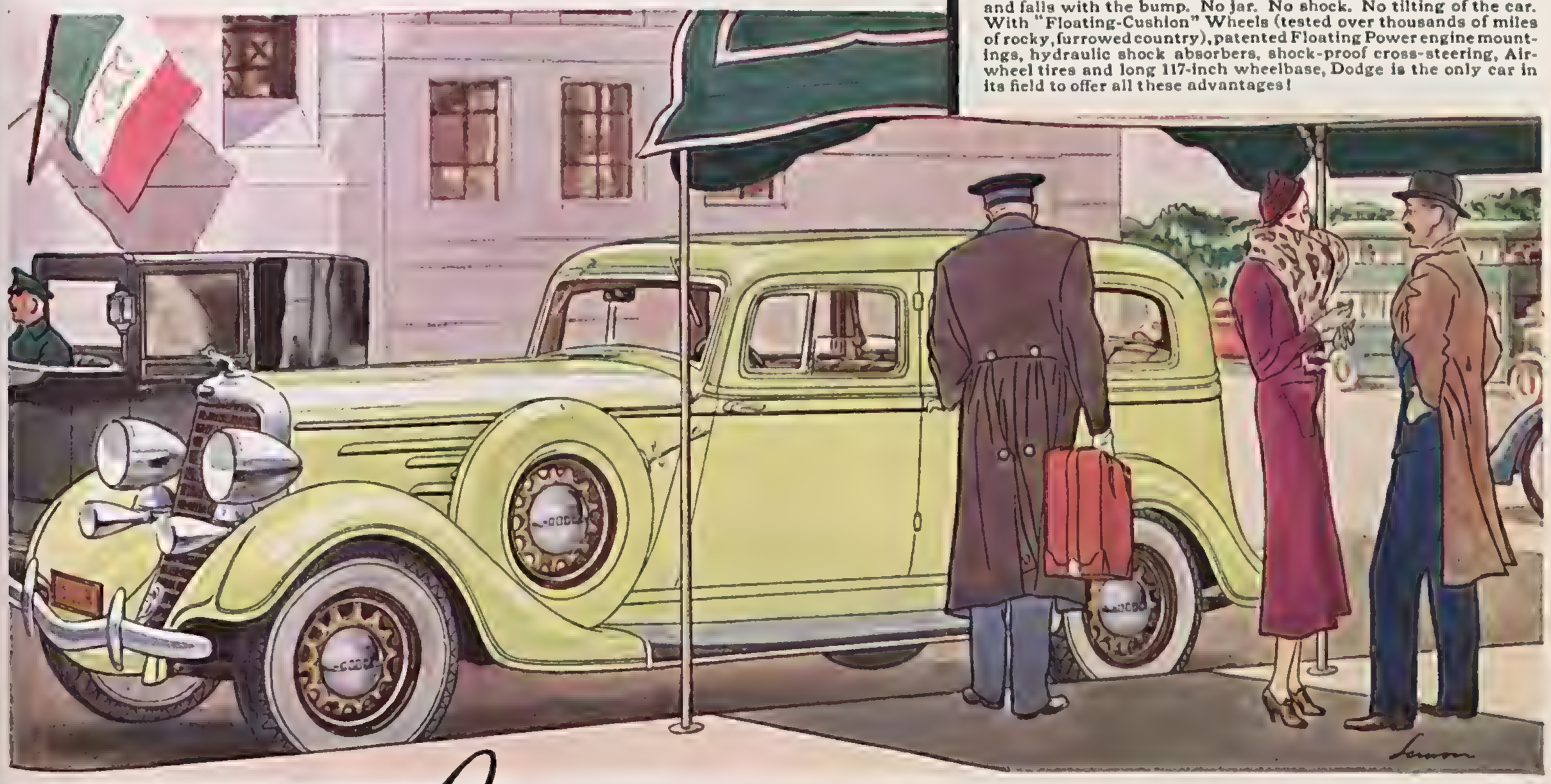
See this new, bigger Dodge at any Dodge dealer's showroom. You'll find in it luxury, comfort and performance you never expected in a low-priced car—and features that are not found in some of the highest-priced cars!

DODGE BROTHERS CORPORATION

Advertisement endorsed by Dept. of Engineering, Chrysler Motors

The new, bigger Dodge on 117-inch wheelbase. Coupe $645; Coupe with rumble seat $695; Two-door Sedan $695; Four-door Sedan $745: Convertible Coupe $745. On the 121-inch wheelbase, Brougham $835; Convertible Sedan $875. All prices f. o. b. factory, Detroit. Special equipment extra.

DODGE "FLOATING-CUSHION" WHEELS—No matter how bumpy the road may be Dodge new front-wheel suspension assures smooth, level riding. When either front wheel of the Dodge strikes a bump, the wheel—independently of the rest of the car—rises and falls with the bump. No jar. No shock. No tilting of the car. With "Floating-Cushion" Wheels (tested over thousands of miles of rocky, furrowed country), patented Floating Power engine mountings, hydraulic shock absorbers, shock-proof cross-steering, Airwheel tires and long 117-inch wheelbase, Dodge is the only car in its field to offer all these advantages!



Dodge ONLY $645 AND UP F. O. B. FACTORY, DETROIT

JUST A FEW DOLLARS MORE THAN THE LOWEST-PRICED CARS



"CANADIAN CLUB"

"CANADIAN CLUB," happily, is one of those few products known the world over for consistent, unvarying excellence. When Hiram Walker, in 1858, founded this now vast business, he laid down hard-and-fast principles of quality and purity. Those principles have not been changed in 75 years. They are practiced faithfully today, in every process of distilling and leisurely mellowing "Canadian Club"—whose age is attested by the government's official stamp which seals the bottle. Those same principles are your assurance that any product bearing the name of Hiram Walker & Sons measures up to the high standards so evident in "Canadian Club."

Hiram Walker & Sons

WALKERVILLE, ONTARIO , , PEORIA, ILLINOIS

This advertisement is not intended to offer this product for sale or delivery in any state or community wherein the advertising, sale or use thereof is unlawful.

SOCIETY

(CONTINUED FROM PAGE 27)

BIRTHS

POUGHKEEPSIE

Hoag—On February 9, to Mr. and Mrs. George L. Hoag (Ann Otis), a daughter.

READING

Rothermel—On January 8, to Mr. and Mrs. John Rothermel (Gertrude Moyer), a daughter, Ann Moyer Rothermel.

SAINT JOSEPH, MISSOURI

Jones—On January 30, in Hibbing, Minnesota, to Dr. Jenner Garnet Jones and Mrs. Jones (Janet Van Vliet), a son, Jenner Garnet Jones, junior.

SAINT LOUIS

Hess—On January 27, to Mr. and Mrs. Otto Theodore Hess (Julie Evans), of New York City, a daughter, Eugenie Hess.

ENGAGEMENTS

NEW YORK

Aldrich-Rand—Miss Margaret A. Aldrich, daughter of Mr. and Mrs. Richard Aldrich, of New York City, to Mr. Christopher Temple Emmet Rand, of Salisbury, Connecticut, son of Mr. and Mrs. William Blanchard Rand.

de Rham-Whitlock—Miss Marion E. de Rham, daughter of Mrs. H. Casimir de Rham, of New York City and Newport, Rhode Island, to Mr. Frederick S. Whitlock, son of the late Bache McEvers Whitlock and Mrs. Whitlock.

Stetson-Hatcher—Miss Josephine Shaw Stetson, daughter of Mr. Eugene William Stetson, of New York City and Greens Farms, Connecticut, to Mr. Robert Plant Hatcher, son of Judge Marshall Felton Hatcher and Mrs. Hatcher, of Macon, Georgia.

Watson-McLaughlin—Miss Elizabeth Watson, daughter of Mrs. Samuel J. Watson, of New York City and Wyckoff, New Jersey, to Mr. F. Malcolm McLaughlin, son of the late Mr. and Mrs. Frank McLaughlin.

Willets-Pell—Miss Mary Gladys Willets, daughter of Mr. and Mrs. Josiah Macy Willets, of New York City and "Cassilis House," New Marlboro, Massachusetts, to Mr. Williamson Pell, junior, son of Mr. and Mrs. Williamson Pell, of Rye, New York.

BALTIMORE

Cochran-Stewart—Miss Ann W. Cochran, daughter of Mr. and Mrs. William F. Cochran, to Mr. Redmond C. Stewart, junior, son of Mr. and Mrs. Redmond C. Stewart, of "Skyfield," Eccleston, Maryland.

CINCINNATI

Ernst-Dohrmann—Miss Katherine Davies Ernst, daughter of the late Edward Humphrey Ernst and Mrs. Ernst, to Mr. William Dohrmann, son of the late William Frederick Dohrmann and Mrs. Dohrmann, of Covington, Kentucky.

Mills-Ford—Miss Mary L. Mills, daughter of Judge George Edward Mills and Mrs. Mills, to Dr. Starr Ford, junior, son of Dr. Starr Ford and Mrs. Ford.

PHILADELPHIA

Brown-Wiener—Miss Ellanore Stone Brown, daughter of Mr. Edwin Hewitt Brown, of Detroit, Michigan, to Mr. Alexander Loder Wiener, son of Mr. and Mrs. Edward Wiener, of Germantown, Pennsylvania.

Cook-Roberts—Miss Anne Kent Cook, daughter of Mrs. Edmund Garretson Cook, of Lansdowne, Pennsylvania, to Mr. Arthur Savery Roberts, son of Mr. and Mrs. Charles S. Roberts, of Lansdowne.

Holcomb-Warley—Miss Olivia Murray Holcomb, daughter of Mr. J. Rogers Holcomb, of "Walnut Hill," New Castle, Delaware, to Mr. Paul Warley, son of the late William H. Warley and Mrs. Warley, of Charleston, South Carolina.

Phipps-Fox—Miss Mary Austin Phipps, daughter of Mr. and Mrs. Frank H. Phipps, of New York City and Tuxedo Park, New York, to Mr. Caleb Fellows Fox, third, son of Mr. Caleb F. Fox, junior, of "Berthellyn," Elkins Park, Pennsylvania, and of Mrs. Charles N. Read, of Elkins Park.

Sewell-Driggs—Miss Ethel Howell Sewell, daughter of Mr. and Mrs. William Joyce Sewell, junior, of "Out of Bounds," Chestnut Hill, Pennsylvania, to Mr. Laurence La Tourette Driggs, junior, son of Colonel Laurence La Tourette Driggs and Mrs. Driggs, of Locust Valley, Long Island.

Vauclain-Andrews—Miss Patricia Vauclain, daughter of Mrs. Samuel M. Vauclain, junior, of Rosemont, Pennsylvania, to Mr. Thomas Hollingsworth Andrews, third, son of Mrs. Charles Leedom, of "Rose Tree Farm," Media, Pennsylvania.

WINNIPEG, MANITOBA

Ryan-Vanderlake—Miss Kathleen Rutherford Ryan, daughter of Mr. James Ryan, junior, of Winnipeg, Manitoba, Canada, to Mr. Igor Anthony Vanderlake, son of Mr. and Mrs. Clement Anthony Vanderlake, of Montreal, Quebec, Canada.

WEDDINGS

NEW YORK

Blagden-Kernochan—On February 2, in Saint Thomas's Church, New York City, Mr. Crawford Blagden, junior, of New York City, and Miss Mary Kernochan, daughter of Mr. and Mrs. Frederic Kernochan, of Tuxedo Park, New York.

Fay-Kiessling—On February 15, in Saint John's Church, Stamford, Connecticut, Mr. Richard Hull Fay, son of Mrs. George Ira Tompkins, of Westport, Connecticut, and of Mr. Malcolm N. Fay, of New York City, and Miss Muriel Gurdon Kiessling, daughter of Mr. and Mrs. Calvin I. Kiessling, of "Gurdon Gables," New Canaan.

Forbes-Robbins—On February 11, in Ottawa, Ontario, Canada, Mr. Alexander Cochrane Forbes, son of Mr. and Mrs. F. Murray Forbes, of Boston, Massachusetts, and Miss Irene Helen Robbins, daughter of Mr. Warren Delano Robbins, United States Minister to Canada, and Mrs. Robbins.

Sloan-Norris—On January 26, Mr. Robert Sage Sloan, son of Colonel T. Donaldson Sloan and Mrs. Sloan, of Lawrence, Long Island, and Miss Florence Middleton Norris, daughter of Mrs. Alfred L. Norris, of Lawrence.

AKRON

Boyd-Blake—On December 30, Mr. Raymond Gordon Boyd, son of Mr. and Mrs. W. H. Boyd, of Des Moines, Iowa, and Miss Betty Blake, daughter of Mr. and Mrs. J. Vinton Blake.

CINCINNATI

Baumgardner-Hinsch—On January 6, Mr. Carlton M. Baumgardner, of Toledo, Ohio, son of Mrs. E. W. Baumgardner, and Miss Mary Innes Hinsch, daughter of the late Mr. and Mrs. Charles A. Hinsch.

Davies-Tate—On January 10, Mr. Paul Hyde Davies, of Muncie, Indiana, and Mrs. Elizabeth Schwab Tate, daughter of the late Mr. and Mrs. Victor E. Schwab, of Nashville, Tennessee.

Eustis-Stone—On January 10, Mr. George Eustis, son of the late George Dexter Eustis and Mrs. Eustis, and Miss Herberta Stone, daughter of Mr. and Mrs. William Wood Stone.

Mackall-Rowe—On February 10, Mr. Charles M. Mackall, of Washington, D. C., son of the late Dr. Louis Mackall and Mrs. Mackall, and Miss Grace Rowe, daughter of Mr. and Mrs. John Jay Rowe.

COLUMBIA, SOUTH CAROLINA

Moore-Horton—On February 17, Mr. Henry Moore, son of Mr. and Mrs. Paul Moore, and Miss Sally Horton, daughter of Mr. McDavid Horton.

Verner-Neil—On January 16, Mr. David Battle Verner and Miss Mary Elizabeth Neil, daughter of the late Walton Samuel Neil and Mrs. Neil.

LINCOLN, NEBRASKA

DeVriendt-Rehlaender—On February 9, Mr. Drew Carlton DeVriendt, son of Mr. and Mrs. Camille DeVriendt, and Miss Jane Rehlaender, daughter of Mr. and Mrs. F. J. Rehlaender.

PHILADELPHIA

Rodgers-Brown—On February 10, in the Rectory of Villa Nova College, Mr. John Leslie Rodgers, junior, son of Mr. and Mrs. John Leslie Rodgers, of Chestnut Hill, Pennsylvania, and Miss Barbara Lewis Brown, daughter of Mr. and Mrs. John Arthur Brown, of Chestnut Hill.

PITTSBURGH

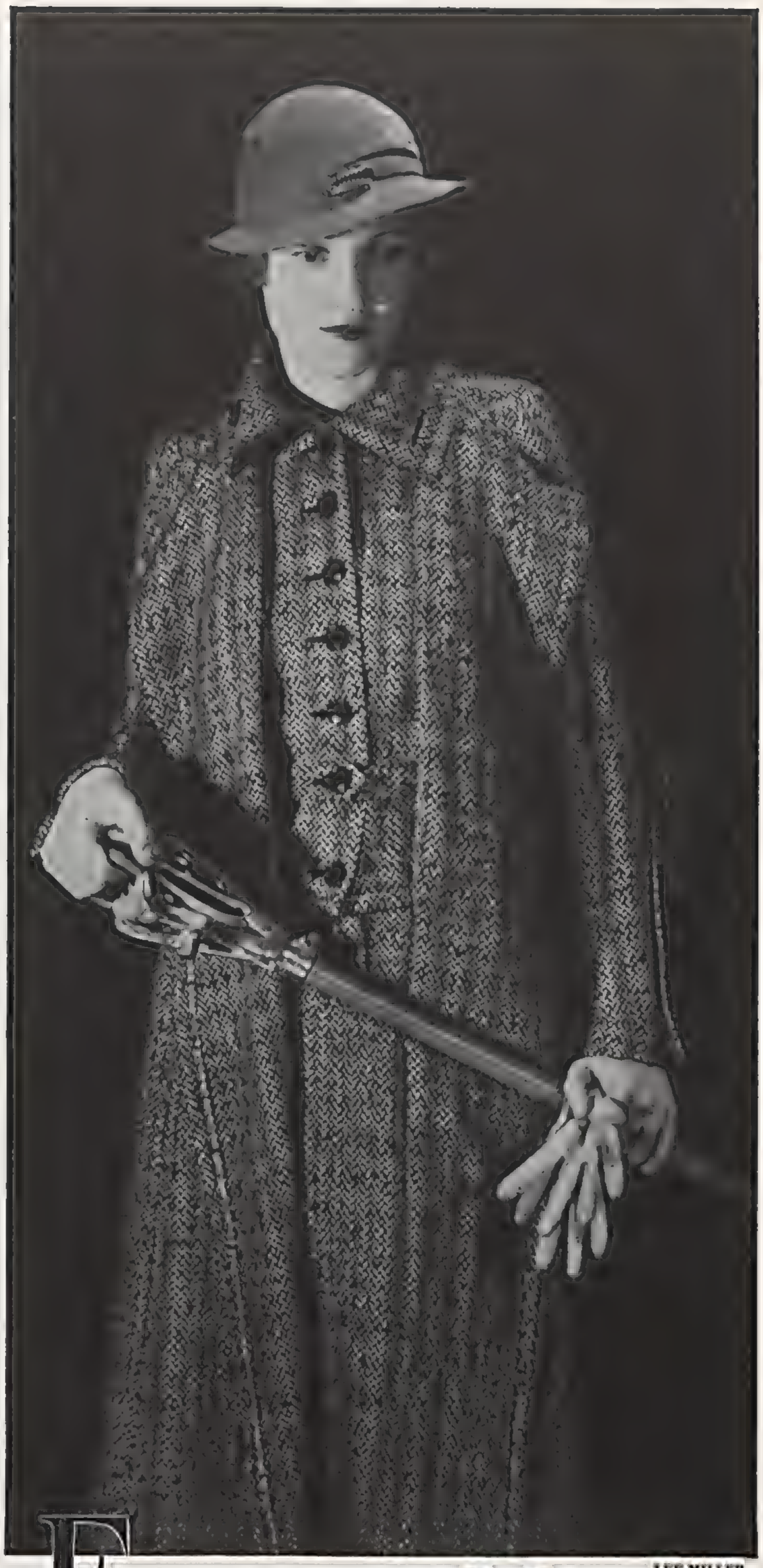
Dewhurst-Mitchell—On March 7, Mr. Richard Miles Dewhurst, junior, and Miss Mary Louise Mitchell, daughter of Mrs. Lou Mitchell, of Miami Beach, Florida, and Pittsburgh, Pennsylvania.

SIOUX CITY, IOWA

Craven-Waitt—On February 5, in Glendale, California, Mr. Wendell Craven, of Glendale, California, son of the late H. L. Craven and Mrs. Craven, of Sioux City, and Miss Katherine Waitt, daughter of Mr. and Mrs. Gardner Albert Waitt, of Sioux City.

SOCIAL EVENTS

Dolphin Supper Dance—Dance for sub-débutantes, on March 31, at the Hotel Pierre.



Fortnum & Mason is

NOTED FOR THIS SORT OF THING

Spring week-enders will thank us for this long-coated suit with versatile, collared waistcoat, designed in our Piccadilly Model Room and tailored, ready for wear, of Fortmason's newest tweeds. It is, of course, impossible to duplicate elsewhere. In several different weaves. $150.

The Fortmason duvetyn hat, $15.

FORTNUM & MASON

182 PICCADILLY, LONDON 697 MADISON AVENUE, N. Y.



• *Hookless! . . . Eyeless! . . . Backless! And almost weightless! These are the features of "Free Action", an utterly original foundation, designed by* FLEXEES *for this new age of streamline models.*

For the first time, your figure becomes an unbroken rhythm of perfectly moulded lines . . . without a roll or bulge anywhere. No struggle to slip on or off! No riding-up! No yanking! No jutting steels!

Abdomen in . . . waistline nipped . . . hips narrowed . . . derrière flattened. All made possible by this superb Lastex creation, with its ingenious "Twin-Control." Model illustrated, $15. Other FLEXEES *combinations and girdles from $5 to $25 at the better stores.*

FLEXEES REG. twin control
THE WORLD'S LOVELIEST FOUNDATIONS

ARTISTIC FOUNDATIONS INC., NEW YORK

SHOP-HOUND TIPS

(CONTINUED FROM PAGE 92)

the hips; *then* you put on a wool scarf made of red and dark blue triangles, and twist it viciously around your throat. You are then calculated to do big damage, and the cost runs about $265. Hawes is one of the inspired insane who can and do combine red and pink so that you swoon with sheer pleasure; this is done in one get-up that has a pink flannel skirt, a jersey blouse with red vertical stripes, and a sleeveless red suède jacket: strawberries and cream with a punch. Naturally, as a purveyor of gadgets, Hawes stands supreme. She is doing a big purveying business with some gloves she thought up, laced up, not the front, but the back of the hand with leather thongs that contrast (about $10). But her very finest contribution to gadgetry seems to Shop-Hound to be a small, but unforgettable broccoli boutonnière (about $2.50).

• Those that like to knit can, but why anybody wants to is one of those things that Shop-Hound is getting premature wrinkles worrying about. Knitting is one of those many things, like flying and emptying ash-cans, that Shop-Hound would rather leave to others better equipped, and, in the case of knitting, there seems nobody better qualified than the Bradley people. These gluttons for knitting have machines that are almost human, or maybe considerably superhuman, for they never make a mistake. The news about their knitted clothes this year is that the wool has gone dull in finish, which jibes with what Paris has to say on the subject. One such dullish yarn, which has all the charm of wood-moss, is made into a one-piece affair; although it can be had in all sorts of appetizing colours, it goes right on looking like wood-moss. At Altman's, it costs under $20.

ANSWERS TO CORRESPONDENTS

(CONTINUED FROM PAGE 95)

Mrs. W. H.: Will you please suggest some before-dinner appetizers other than the regulation cocktail or tomato-juice?

Ans.: If one does not wish to serve a regulation cocktail, or tomato-juice, clam-juice may be served. In England, a glass of sherry is often served in the place of a cocktail, and, in France, an apéritif is served—two kinds of vermouth with a little Seltzer water added to give it a bite. A glass of port is sometimes served as an appetizer, but, as it is a heavy wine, we think sherry is preferable.

Mrs. A. J.: Will you be kind enough to help me plan a silver-wedding celebration that falls on a Sunday? After a noon wedding, twenty-five years ago, a dinner was served; but, for the sake of simplicity, would a buffet luncheon be appropriate at this anniversary? I would appreciate your sending me some buffet-luncheon menus and suggestions for the arrangement of dishes on the table. The colour scheme twenty-five years ago was pink and white. Would you suggest that it be repeated?

Ans.: A buffet luncheon would be a very pleasant way to celebrate this occasion; as the date falls on a Sunday, it will be possible to include men in your invitations. As pink and white was the colour scheme of the wedding, it would be very pretty to use it again, in whatever pale pink flowers are in season at the time.

We suggest the following menus:

I.

Green Turtle Soup
Fried Scallops—Tartar Sauce
Virginia Ham—Aspic Salad
Individual Ices (wedding bells and other appropriate shapes)
Small Cakes—Black Coffee

II.

Hors-d'œuvres
Chicken Croquettes, Macédoine
Rolled Lettuce Sandwiches—Hot Biscuits
Individual Ices
Wedding-Cake—Black Coffee

Miss Louise S.: Will you please tell me to what extent "Doctor" is used as a title by holders of the doctor of philosophy degree. At the university with which I am best acquainted, the title is used outside the classroom. Is this in good taste? Is "Dr." used in wedding invitations and announcements when referring to a Ph.D.? Does Canadian custom differ from American in this respect?

Ans.: In this country and in Canada, the title of Doctor is only used by Doctors of Medicine or Dentistry. The title of Doctor of Philosophy is not used socially, and, therefore, it should not be used on visiting-cards or on wedding invitations. If a man is a Professor in a large university, the supposition is that he holds a Doctor of Philosophy degree, and, although the title Professor is even a higher one, it is not generally used. In introducing a Professor, one might say, "This is Mr. Smith; Mr. Smith is a Professor of Chemistry at Harvard."

Mrs. G. C.: Will you please tell me how to set a table correctly for an informal luncheon, where the knife is not used? Does one put the fork on the left with the spoons?

Ans.: Knives should always be placed on the table for every meal, even for one at which there will be no use for a knife. It is never correct to put the fork at the right of the plate. Knives, spoons, and oyster-forks are the only right-hand implements.

Mrs. G. G.: Is it correct for a young married woman, without children, who is to be divorced to take back her maiden name?

Ans.: A divorced woman usually keeps the surname of her husband and introduces her maiden name before it, so that the general effect of a married name is produced. Thus, Mrs. John Smith (née Mary Hill) is known after her divorce as "Mrs. Hill Smith," but she continues to sign her name as before, "Mary Hill Smith." It is never correct for a divorced woman, even though she is young and without children, to take back her maiden name.

AFTER THE BALL IS OVER

LET us pass over the honeymoon. Not from discretion or embarrassment, but because we are not concerned with idylls at the moment. The idyllic ingredients of matrimony are amply treated in other places. We, however, have a sinister fascination for Aftermaths.

Simply, and optimistically, let us assume that our bride and groom have had their idyll. For three months, they have basked on beaches, glided in gondolas, gasped at vistas of incredible romanticism. For three months, the bride has plundered the markets of five countries, and the groom has assembled an English wardrobe of Walesian proportions. Everything has been change, movement, sensation.

Let us finally assume that neither of the two has been seasick; and that they sail down the narrows one fine autumn day in a state of repulsive well-being.

The bride's parents and the groom's parents meet them at the pier. This is the first faint tiny cloud in the East. Because both the bride's mother and her mother-in-law look at her with that inquisitive and shifty eye peculiar to mothers whose daughters have just returned from their honeymoon. All mothers (natural or in-law) think that the mere fact of marriage has wrought some extraordinary and slightly indecent change in their darlings, not to speak of triplets. They proceed to amplify this look with remarks such as "Bunny's filled out, hasn't she? Marriage seems to agree with you, pet!" or "Have you treated my baby well, Jimmy (or Alan or Bob) you scamp?" or "Look at that old married couple!" All this is highly embarrassing to both bride and groom; and the fathers (always better psychologists than the mothers) try to bring in an astringent note by gruff references to wife-beating and general male dominance.

THE LOVE-NEST

Let us then follow our couple to the four-room flat their families have picked out for them. Oddly enough, the flat is what they themselves would have chosen—modern, high up, with a terrace overlooking the city and a flood of sun all day—, so the idyll persists. The groom spends the first half-hour turning water faucets on and off, screwing radiator valves, and throwing bits of paper off the terrace to study air-pockets. The bride goes from one room to the other making colour calculations and squealing at the kitchen-alcove. Somehow, the vision of breakfast à deux in the alcove brings a bliss even greater than recognizing the Duke of Alba at the Lido.

The bride's family have tactfully provided only the necessities for immediate living—beds, chairs, tables, and some kitchen-ware. Between these objects, wedding loot is strewn; providing them with thirty lamps, forty vases, fifty salad bowls, sixty silver filigree bowls of no apparent function, eighty table-silver sets, and enough glass and linen to supply the Waldorf for a decade.

This leaves our bride with three hundred and eighty-five letters to write, all subtly different in tone and phrasing; a task of organization and discard worthy of the Finance Reconstruction Committee, and the infusion of charm into the home by means of curtains, rugs, pictures, and that intangible substance generally known (and usually found in bachelor quarters) as the Feminine Touch.

The groom's problems are comparatively simple. He has to get up early in the morning and go down to some office where he meets sympathetic cronies and puts on a good show of busyness for nine hours; arriving home at six or so exhausted, but righteous.

But it is all very exciting. Our hero's first early rising is exciting, the first breakfast in the sun (God-this-coffee-is-swell—how-will-I-live-without-you-for-nine-hours?) is exciting: shopping and hiring a maid is exciting (the first time).

If our heroine is half-way traditional, she will permit herself a small orgy of sentiment by laying out her husband's pyjamas and slippers the first few nights at home, pouring his coffee, and generally proving that she can be human, though modern. This touches the husband enormously, until it embarrasses him; which is surprisingly soon.

THUNDER ON THE LEFT

Thus speed the first months. Life assumes a smooth regularity which is even more novel than a Mitropa sleeping-car or cheeses at Marken. The flat now looks charming: warm in the living-room, delicately sensuous in the bedroom, elsewhere functionally perfect. Our bride has shown (to her own shock) that she can run a home; and our groom comments freely on the fact. He also comments on the fact that she keeps up her fastidious beauty at all moments, assuring her that she is the only woman he has known who doesn't look (in the early morning) as if a truck had run over her at night.

In the fifth month or so, a host of little clouds—white and fluffy, but still clouds—heaves in sight, in the shape of minor irritations. The continually recurring morning rush of the husband is irritating; his invariable slump in the evening is irritating; his way of taking the details of his law-business pompously is irritating.

Family dinners are irritating. The bride's mother still looks at her hopefully and shiftily; her mother-in-law produces an endless and suggestive series of pictures of her son (the groom) as a baby in diapers or in velvet pants; and the fathers' jokes are not very funny. All in all, the general air of "Isn't-this-a-lovely-home-and-aren't-they-wonderful-together?" proves asphyxiating; and a strange and utterly unreasonable rebellion rises up in the bride's throat.

Then, as her days become less filled, boredom sets in with clammy hands. The home-making is done, the maid is adequately trained, and even the bride's wardrobe is complete. So she kills time by reading fitfully, walking, or just looking out of the window at the wheel of a flock of pigeons. Twenty times a day, she plumps the sofa cushions and pushes the ash-trays two millimeters to the left or right. (Continued on page 108)

Henri Bendel, Inc.
Ten West Fifty-Seventh Street

Sponsors the Tailleur



FROM OUR
NEW SPRING COLLECTIONS

An important note is the use of scarf and gloves to accent the simplicity of the new Spring Tailleur.

This suit is of Oxford tweed, the hat of black and white belting and the scarf and gloves of gingham Taffeta.

☆ ☆ ☆ ☆ ☆

Our Five-Star

Sports Costume for Spring

PECK & PECK



WINDFALL in wool! — what a fistful of smart clothes for the price of one suit! It's of that new bantam-weight knit wool called *Bengora*. And it's a suit, it's a dress or, if you prefer, a sweater-skirt-jacket, each to be worn with whatever your fancy or your wardrobe dictates. A miraculous flock of costume to be tucked with minimum space into a week-end bag, you'll allow. Or to take cruising. Or merely to gloat over — for consider the price! Beige, blue, robin red or brown. 3-piece. $25.00

FIFTH AVENUE, NEW YORK

WHITE PLAINS CHICAGO BOSTON NORTHAMPTON
DETROIT MINNEAPOLIS ST. LOUIS PHILADELPHIA

COSTUME COLOURS	STOCKING TONES	WHAT TO ASK FOR
String, crashes, and natural linens	A greyed, smoky shade that is not too light	Gotham—Sand Piper Phoenix—Collie Gordon—Santaupe
Greens and blues	Greyed tones, with the faintest hint of ashes-of-roses	Humming Bird—Sun Mist McCallum—Sunny Phoenix—Setter S. V. M.—Metro
The new reds	Greyed tones, but more neutral and less warm than what you choose to wear with blues and greens	Holeproof — Caramel McCallum — Peter Pan or Tobacco
White	The new, less intense sunburn shades	Phoenix—Sunglo McCallum—Sungold Humming Bird—Extra Dry Van Raalte—Butterscotch
Combinations of dull blue and grey	The new greys that vary from brownish or grège-grey to pinky dove-grey and pale pearl	Nomend—Spiral Van Raalte—Fairway McCallum—Mirage Holeproof—In-between
Beige	A rich, but subtle tone that will emphasize the richness of the material	Propper—Putty Beige Humming Bird—Crashtone S. V. M.—Vanity

FEET FIRST

(CONTINUED FROM PAGE 82)

in its knitting, and not in its fabric—, which gives stockings a greater stretching capacity and also makes them fit better.

• "Behind the scenes of great industries" might be a good title for this paragraph. Have you noticed that the better stockings are not as prone to shadow rings as of yore? The reason is that stockings are being knit a new way. The silk thread used to be fed to the knitting-machine from one cone. Now, three cones are used. This makes for more even distribution of the silk—so that it does away with thread of slightly heavier weight going together in rows that show up as dark rings when worn. The three-cone-carrier method, as it's called, is successful—so much so that even the old conservative house that makes Humming Bird Hosiery has changed over to it. Humming Birds, incidentally, are also being made in a stocking with an elastic top.

NEW POINTS ABOUT STOCKINGS

• Phoenix is also using the new way of shadowless, ringless knitting. To that this manufacturer has added what is called the "shadow point," which has to do with the full-fashioning and makes the little darts, or points, practically invisible.

• Propper's "Neva-Wet stockings" are another thing that's new—an application of the Neva-Wet process to stockings. (Neva-Wet is also being used on satins, velvets, linens, and cottons, to make them spot-proof and wrinkle-proof.) Propper says it is so good when applied to stockings that they are made snag-resistant, as well as spot-repellent.

• Gordon is making a new, clear fifty-one-gauge chiffon (in three-thread and ultra-sheer two-thread) called "Chif-Foam"—and very elegant, we must say. And, if you've been looking for a stocking that gives and gives, the new Gordon "Ne-Flex" is the answer. It has Lastex knitted in above the knee, where the strain is greatest.

THE "TANDEM" HEEL

• S. V. M.'s new heel—called "Tandem"—is the first departure from the small block heel that's been seen for a long time. It is a double heel design—that looks like the regular block heel except at the top, which tapers to a shallow V, with the base of the V pointing heel-ward. "Tandem" gives a slender ankle-line and wishes the heel of the stocking a long, happy life.

• Van Raalte's "Flextop"—the stocking with a lovely openwork top that actually makes the whole stocking fit better—now appears in two new lengths. One for extra long legs, or stout ones. The other for short legs, or long girdles. Then there are the "Hold-Ups"—also Van Raalte—that need no garter at all! A simply grand idea: they are self-gartered.

• Belle-Sharmeer makes stockings in four different personal proportions designed for the small, the average, the tall, and the stout—four different leg widths and leg lengths designed to fit the shape of each size leg perfectly. The Waynew foot, with special fashioning at the heel that eliminates wrinkling or slipping, is another Belle-Sharmeer feature.

• And last, but not least—this recommendation: if you want your stockings to wear satisfactorily ad infinitum, wash them in lukewarm water and soap flakes *before* you wear them.

• To serve as a guide through the maze of spring stocking shades, Vogue has prepared a chart of costume colours and their complementing stocking tones, which is shown above.

MASTERPIECES IN MINIATURE



NELSON

THERE is a strange fascination about things in miniature that knows no age limitation. Children delight in minute reproductions of the Gargantuan world they live in, and innumerable grown-ups are given to collecting avidly tiny editions of everything from books no larger than postage-stamps to infinitesimal snuff-boxes. Here, on this and on page 104, are shining examples of two phases of Lilliputiana; one for the collector, the other for those of tender years who will be collectors by and by.

The photographs on this page show pieces from Madame Helena Rubinstein's marvellous collection of miniature furniture and dolls, arranged in three different types of tiny rooms. Made by master craftsmen centuries ago, they are perfect in scale, faithful reproductions of their period.

At the very top of the page is a charming little dining-room, complete with sterling silver table-service and exquisitely hand-decorated porcelain glassware, not to mention the tabby-cat waiting expectantly beneath the table. Below this photograph is a French room showing the Gothic influence in the elaborately carved chairs with authentic petit-point tapestry seat coverings. An ornate and very elegant bronze clock, encased in glass, ticks away the hours on the mantel.

The room shown in the photograph at the bottom of the page is a splendid example of the red-plush-what-not-Victor-Hugo era. Bright red satin has been used to upholster the chairs and to contrast with the royal-blue of the carpet, and the little books on the reading table are not only printed in French, but have microscopic steel engraving illustrations, as well. On the small table in the foreground is what is thought to be the smallest hand-carved (Continued on page 104)



Here is a living-room in the time of Victor Hugo, from Madame Rubinstein's collection of miniature furniture. Ivory, silver and china ornaments from all over the world fill the what-not

just 7 drops

WILL BRING YOUR SKIN A YOUNG FRESHNESS!



Here's a May-Morning kind of dewy Beauty that lasts all day

Velo-derma is precious, because it helps convert tight skin, loose muscles, into elastic skin and clean-cut contours. Due to its valuable formula, Velo-derma is *not cheap*, but each drop gives a dewy, youthful quality to the skin area on which you apply it. You'll quickly see its fine effect.

This "May-morning" *freshness lasts for hours*—sees you through important dates and social affairs—and, welcome assurance, it *doesn't fail* you midway in your bridge game or interview!

A bottle of Velo-derma costs $10—or $25, according to size. But each bottle is made so that you can easily shake it out, drop by drop, and if you will use it as suggested here, you'll find that *Velo-derma isn't extravagant!* The $10 size will serve you 2 or 3 months, used night and morning.

Better stores sell it! Or address: Velo-derma, 11 University Place, New York City.



Apply 1 drop up from your throat to your *left* ear.

Apply another drop up from center throat to *right* ear.

Apply the third drop from your chin up to your *left* cheek bone.

Apply the next drop up from your chin to your *right* cheek.

Now, fifth, do your *left* eye lightly, ending on the lid.

Next, use one more drop to encircle your *right* eye, working out and up.

Seventh drop! spread it over forehead and down the nose!

Velo-derma 770

Beautiful

AT A DISTANCE...YES..



...but close up she's got a "cheap" soap complexion!



35¢ *a cake*

AT THE other end of the room she's stunning. But to look at her up close is like standing too near an oil painting.

If you're expert in the ritual of facial care, you feel the urge to drop a cake of Roger & Gallet Soap in her hand bag with a little note telling her it's just as economical as the other kind.

Of course, one pays slightly more for Roger & Gallet than for ordinary brands but in the end it's really no extravagance. For Roger & Gallet is solid, hard, dry soap throughout and never gets soft or "squashy." It wears away so slowly you scarcely notice the shrinkage.

Hence at no greater expense you can always be sure of using soap that contains only the purest ingredients . . . the blandest edible fats that are kneaded and re-kneaded into soap of velvet-like texture—marvelously gentle in its cleansing action.

Exquisitely scented, it is truly one of the luxuries that every woman's skin deserves and which every woman can easily afford. At all the better shops, drug and department stores.

Seven delightful scents

Violette • Carnation • Sandalwood
Feu Follet • Fleurs d'Amour • Le Jade
Pavots d'Argent

ROGER & GALLET
TOILET SOAP
NRA

LAVENDER OR LIPSTICK?

(CONTINUED FROM PAGE 69)

and I did. Even when the skirts were short, mine never were.

OLIVER: I congratulate you on the result!

FANNY: I suppose, really, it was my legs! . . . . . I never liked 'em much. But that's not all. The fact is when I go out, as I do a great deal, people notice me. I look like something out of the Mauve Decade. People smile and nudge each other, and I can hear them whisper: "Oh, look—isn't she quaint?"

OLIVER: Anyhow, you have dignity!

FANNY: I don't care a damn about that. The fact is I stand out. And I admit I like it.

OLIVER: You still enjoy life, don't you?

FANNY: I do. It's a great show and I've got an aisle seat in the front row. Maybe it wouldn't be so nice if I had to sit in the top gallery. . . . . I mean, I'm independent. I've my own apartment, my own maid, my own car and chauffeur. And I do what I damn well please. I go out when I like and come home when I'm ready. I shall go to Palm Beach in February, and to Paris in June; and the fact that I've quite a bit of money that unfortunately I won't be able to take with me when I shuffle off confers on me a pleasant, if slightly spurious, popularity with my friends and relatives!

One more evidence (there are dozens) of Fanny's refreshing—and sometimes outrageous—candour, is in the last act when she scolds her grandson-in-law for planning to divorce her granddaughter.

FANNY: If you're going to let your marriage go to smash as if it were nothing more than a bad guess in the stock market, why then I will say to you that you are nothing more than a regrettable incident in the sex life of your parents.

We could quote on indefinitely, but by now you must have a pretty clear picture of Fanny, whether you like her or not.

Now turn back to the pictures of Miss Watson on pages 68 and 69. Forget, if you want, Fanny's language. Just look at her and then at the modern woman opposite. Which one do you really like most? Is there a definite charm in the bows and the lace and the long full skirts and the little grey bangs? Or is the crisp modernity of Miss Watson's off-stage guise a potent plea?

We won't say what we think. This is your fight.

RUMPLED LADY—1934

WHEN I was first beginning to be clothes-conscious, a very clever article in a woman's magazine attracted my attention. It was called "The Woman Who Rumples," and, in it, the writer pointed out the amazing fact that, while one woman could have a horse run away with her and be rescued with clothes and grooming practically intact, her sister had only to put in a morning of shopping to emerge looking as though she had been through an earthquake! There did not seem to be any answer to the riddle in this writer's mind; the gift of non-rumpling was bestowed by a good fairy at the birth of some fortunate girl babies, and the only help for the rest was more and bigger hairpins and severely tailored clothes.

Being of an inquiring turn of mind, as well as having a latent tendency to rumple, I started then and there to study "Rumplers" and "Non-Rumplers," for it seemed to me that there must be more to this than meets the eye. The results of my study have proved most enlightening, for I discovered that to rumple or not to rumple is as much a state of mind and nerves, as of clothes and cosmetics.

The much-overworked word, poise, and all that it entails, just about covers one phase of the subject. For example, the "Non-Rumpler" never lets herself get hot and bothered either literally or figuratively. That is really the first lesson. She does not indulge in nervous mannerisms, such as tweaking her hat brim, and thereby smudging it with powder and lipstick. She does not "play" with her beads, only to have them break and scatter to the four winds at the most inopportune moment. She does not stand on the sides of her heels, so as to scuff them and wear them down crooked. She does not bite the fingers of her gloves, nor fling herself around so that her stocking seams become twisted or, worse still, the silk becomes snagged, and runners start. She does not shed her hairpins, nor need continually to readjust her shoulder-straps so that they take on that grey and stringy look. Please understand that I have not been observing inmates of some institution. Most "Rumplers" seem to be unusually charming, but they all have one or more of these trying habits. On the other hand, your "Non-Rumpler" need not be slow or phlegmatic. Some of the best specimens have been very quick and busy women.

The purely physical side of the question is much more obvious. It is easy to see that the stream-line figure, either plump or slender, is more conducive to non-rumpling than one which has unexpected humps and hollows. And, naturally, the "Rumpler" is greatly helped by the permanent wave, bobbed hair, indelible lipstick, blended powder and rouge, liquid nail polish—the whole litany of grooming recited daily to all of us. The present-day clothes, too, are practically rumple-proof, with the exception of summer organdie, and even that can be conquered by the electric iron.

Most of us start out looking well groomed. It is the way we look after a day of work or an evening of play that tells the tale. The aim of every "Rumpler" should be to meet that zero-hour with everything ruffled that should be ruffled—everything smooth that should be smooth. Everything shining that should be shining—everything dull that should be dull.

GEORGIANA P. RIEGEL



NUIT ESPAGNOLE

a rare perfume that breathes of romantic Spanish nights under tropic skies . . . castanets and the tinkle of guitars! When in Havana be sure to ask for "Nuit Espagnole," created especially for and sold exclusively by El Encanto.

Treasures from all over the world await you here—beautiful Spanish linens—French perfumes—custom shirts and monogrammed handkerchiefs for gentlemen . . . gay toys—very reasonably priced due to lower customs' duties.

El Encanto

Solis, Entrialgo & Co.

Cuba's Largest and Smartest Department Store

• HAVANA •

An Entertaining Booklet . . . on Request

lopez Mendez

AT *The May Co.* . . . IN CLEVELAND



They are asking for this new MisSimplicity* . . . with "Slide-away"

"Slide-away" is a new feature in corsetry that eliminates the usual diaphragm bulge of the seated figure. The top front of the garment is separate just above the waistline, overlapping the lower part so that it "slides-away" when you sit down. The MisSimplicity brassiere ends which cross in back, pull diagonally to raise the bust, outline the ribs, indent the waist and flatten the abdomen. The model sketched from life at The May Co., is of rayon flecked batiste, elastic and lace.

*Reg. U. S. Pat. Off. Pat. No. 1,859,198

The GOSSARD Line of Beauty

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EVERY STOCKING NEED FROM A TO T

"A"—for Accordion Foot*

Active well-groomed walking feet require perfect fitting hose. Wear your correct size in S. V. M.'s Accordion Foot stockings with the patented flexible feature that stretches to fit your individual needs.

No more cramped toes—no more wrinkled hose!



Twice the stretch of ordinary stocking tops!



"K"—for Komfy-Tops*

If you've been wearing hose with hems that bind uncomfortably when you bend—or start a "run" when you fasten your garters—if you can't get your hose long enough—wear S. V. M.'s Komfy-Tops.



"T"—for Tandem Heel*

Just Eve's come-hither ruse! S. V. M.'s Tandem Heel is 1934's smartest fashion footnote—the perfect hosiery complement to the newest streamline shoes. Be sure to see it today in your favorite quality store—it's simply a "walkout."

Redouble your ankle chic!

S. V. M.'s exclusive hosiery colours are completely right with the new Spring clothes.

* TRADE MARK REG.

S·V·M
SOME·VAULT·MADAM

SCHUYLKILL VALLEY MILLS, Inc.
Empire State Building, New York
Spring City, Pa.

MASTERPIECES IN MINIATURE

(CONTINUED FROM PAGE 101)



snuff-box in existence and a gold watch scarcely larger than a bead.

And now for what children cry for—dolls' houses. The doll's house that is shown in the photographs on this page is the brain-child and handiwork of Mr. and Mrs. Lawrence Moore and of a fourteen-year-old girl, Miss Roberta Marshall, who has been making modern doll's house furniture as a hobby for several years. The house and its furnishings are modern because Mr. and Mrs. Moore believe that children should become familiar with the modern trend and feeling in architecture and decoration.

A modern bathroom, bedrooms, and kitchen are shown at the top of this page. The little beds are of a simple, modern design, and the minute rugs are braided oval pot-holders that match the colour schemes of the rooms. Below this is the façade of the house, with its sun-terrace, dining-room, and attached garages with doors that roll up and admit a twelve-inch car.

The dining-table, which was made by Miss Marshall, is of chromium bracelets and has a black, painted glass top. Examples of meticulous attention to detail are the glasses on the dining-table—which are made of capsules, mounted on tiny squares of glass—and the pretzels that accompany the mugs on the terrace table. These are of wire, dipped in paint and sand.

When dollies meet, it's in the living-room below. A Navajo rug, andirons made out of chess men, and a painting done in the manner of Bracques, by Miss Janet Moore, contribute to the charm of this room.



PAUL S. CARTER

The living-room of Mr. and Mrs. Lawrence Moore's doll's house (shown above) has a balcony, furnished with red-and-white wooden chairs upholstered with tufted white cotton

THE PARIS COLLECTIONS

(CONTINUED FROM PAGE 34)

Sometimes, these panels are looped back. You see them on one of her long black evening wraps. Over many of her gowns she flings long seraphic evening capes, and something new is her little black taffeta fitted jacket that looks very basque-like.

Long dramatic capes, long taffeta evening coats, short coolie jackets, short capes of tulle or ostrich, or flowers, or petalled material—these are a few of the choices you have for coverage when you go out on a summer night. Worth's beautiful slipper satin capes have amusing capuchon hoods in back, nice to cover your coiffure if you're driving far. Alix Barton makes a sheik-like mantle of vividly striped flax (of all things!) to wear on a summer night over a flax dress. It's a bold, beautiful wrap—illustrative of Alix Barton's unusual technique for folding and wrapping materials. As for long taffeta evening coats, Lanvin's dark blue taffeta and Augustabernard's pine-green one are two excellent examples. And no summer will be complete without one of the light-hearted short capes of flowers, or ostrich, or petalled material, such as Mainbocher is so clever at contriving, or one made of tulle.

TULLE AND NET

Tulle and net—so important are they that they deserve a chapter in themselves! Clouds of tulle are floating around shoulders, in almost every house. Alix Barton even makes a full-length evening coat of it, with long sleeves. At Chanel's, you see again her ephemeral tulle dresses—this year, often embroidered in gay colours or traced with metal threads. Patou makes a slinky black satin tea-gown with a long floating pleated train, shrouded by a cape of black tulle. Lanvin films shoulders with it. Molyneux makes dozens of capes of it, plain or dripping with ostrich. Schiaparelli confesses for the first time in her life to using it, but you may trust her not to turn out anything saccharinely frilly. She shirrs or ruches it in shell fashion, making jackets and capes for her evening dresses, even putting blouses of it with her day suits. Transparent tulle dinner hats throw wickedly alluring shadows over faces. And Mainbocher's, tailored net cocktail suits—tailored as strictly as a day suit—are a perfect answer to what to wear when you go out on five-o'clock summer dates.

Taffeta is another fabric rustling through all the Collections. It appears in every conceivable type of outfit—from the most white-tie evening coats down to bathing-suits and beach shorts. It makes full-length day coats, such as you see at Mainbocher's with a scarf of organdie. It lines redingotes. It makes day and evening dresses. It makes tailored and day suits. Maggy Rouff uses it for neat little jackets, worn with wool skirts and organdie blouses from which Directoire jabots jut. It flashes through slits of skirts, lurking underneath in pleated petticoats. It makes crisp tailored blouses. It bunches in cabbage-like scarfs around throats. It is even waved about on smart hands, sheathed in gay checked gloves.

But so much for the general trends that came out of the Collections. Perhaps you want to get down to brass tacks, to know exactly what length your suit jacket should be, to know what your first spring coat or dress will look like, whether a cape will be a shrewd investment or not; with what colours to break into spring.

SPRING SUITS

Your spring suit will probably have a jacket in one of three lengths. It may stop short at the waist or a few inches below, as do Schiaparelli's imaginative concoctions. It may end in the vicinity of the hip-bone, as do such beautiful classics as Patou's "Matinal," with a brown jacket and brown-and-beige mixed wool skirt; or Lelong's and Chanel's youthful versions; or Worth's suit with its striped Scotch tweed jacket and plain grey skirt; or Creed's checked suit, "Derby," with pleats flaring outward in back. Or, it may be three-quarters in length, belted at the waist or hanging negligently in coolie coat fashion. Molyneux's "20," a bamboo-yellow three-quarters coolie jacket worn over a black wool dress is an unbeatable specimen (you can see it on page 36); his navy-blue three-quarters jacket over a navy-blue dress with bamboo buttons is another; Yvonne Carette's blue jersey swagger coat over a blue-grey dress is still another.

Your day coat will look newest if it's a redingote; opened down the centre-front to permit a flash of the dress to show. Augustabernard's black wool one, taffeta lined, or Lelong's blue alpaca, worn with a checked taffeta and shown on page 47, are smart examples. So are any of Chanel's redingotes lined with print and worn over print dresses.

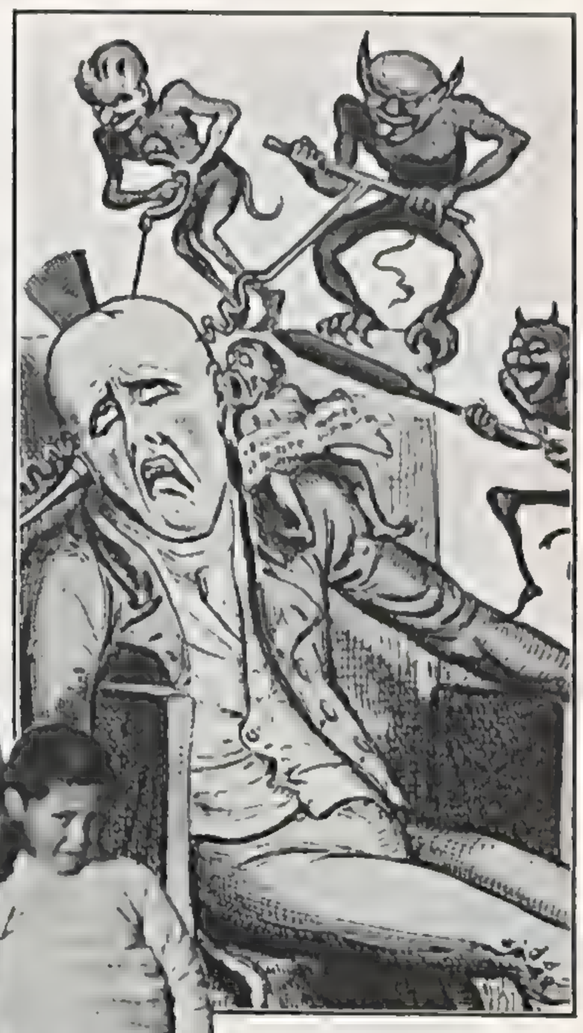
Your first spring dress might be a tunic coat-dress, which would keep the public guessing as to whether you were inside a dress, suit, or coat. Tunics, as you probably have gathered by now, are the success hits of the Openings. (One from Mirande appears on page 42.) Or you might have a simple wool dress with plaid taffeta or white satin Directoire loops at the throat, such as Augustabernard makes. Or one of Bruyère's two-piece black wool dresses with a white lingerie collarette. Or a dress with an elbow cape.

ALL TYPES OF CAPES

Capes persist in swinging throughout the collections. For afternoon, Vionnet offers seven-eighths length ones—a black wool one buttoned neatly at the throat and flung over a black wool dress; a grey wool one over a grey dress. Jodelle, that new house that opened its doors for the first time this spring, exhibited a beautiful long brown velveteen cape falling monastically over a light crêpe dress. There's a luxurious silver fox cape, at this same house, with a tossed-back movement and worn with a white dress—very impression-making to wear to races and such. Lanvin had amusing short capes and baby monkey fur (an infant monkey's fur, you may or may not know, is fairly short and a nice deep grey in colour). (Continued on page 106)

How the White Man Gave the Eskimo Tooth Decay

Before the white man came, tooth decay was unknown. Now the Eskimo eats different foods, doesn't clean his teeth, has civilized habits, and pays the penalty with poor teeth



A 17th century artist's conception of pain which might have been caused by an abscessed tooth.

(Left) The modern Eskimo after a half century of civilization's luxuries.





An uncivilized African who files her teeth to pin points for beauty's sake.

BEFORE he ate the soft, starchy foods of civilization, toothache was unknown to the oldest Eskimo, unless perhaps he had broken off a tooth by accident. Within a few years the toothache of civilized races began to appear. It was found to result from common tooth decay.

Now dental science explains the cause of tooth decay in this way: Modern diet consists largely of soft, sticky foods. After eating, particles of food cling between the teeth and under the gums. Germs cause this food to spoil or decay. As food decays, acids are given off which decay or dissolve the tooth enamel. Once through enamel decay progresses rapidly until the nerve is reached and the entire tooth is undermined.

The Eskimo originally *ate a different kind of food.* It was coarse and hard. In chewing it, teeth were automatically cleaned. His food was also rich in vitamins which made teeth strong. But modern foods have changed all that.

Not one person in ten thousand has teeth hard enough to resist the acids which cause decay. Therefore, modern dental science has turned its attention to fighting these acids and the germs which produce them. These germs live and multiply in a coating of film or *mucin plaque,* which forms on teeth. Film is tough and clings stubbornly to teeth.

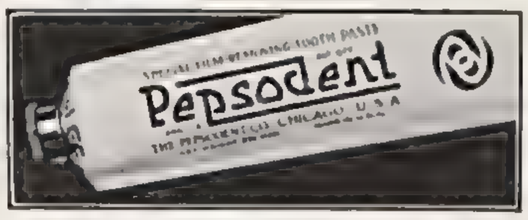
It catches the acid-producing germs and glues them to the tooth surfaces, where it provides both shelter and food.

Removing film is, therefore, the most important problem in saving teeth. Recently a notable discovery was made in the Pepsodent laboratories. It is a revolutionary cleansing material. The cleansing and polishing material is the part of any tooth paste that does the work.

Most cleansing materials are so hard and abrasive that they scratch the tooth enamel. Herein lies the difference between the New Pepsodent and ordinary brands. Pepsodent's new material is twice as soft as that commonly used in other tooth pastes, yet it is also remarkably effective in removing film.

This new discovery is contained in Pepsodent Tooth Paste exclusively. Because of it Pepsodent is looked upon as one of the safest tooth pastes. At the same time Pepsodent stands alone in its power to cleanse and polish teeth.

FREE—10-Day Tube



THE PEPSODENT CO., Dept. 1703,
919 N. Michigan Ave., Chicago, Ill.
Mail 10-Day Tube of Pepsodent to

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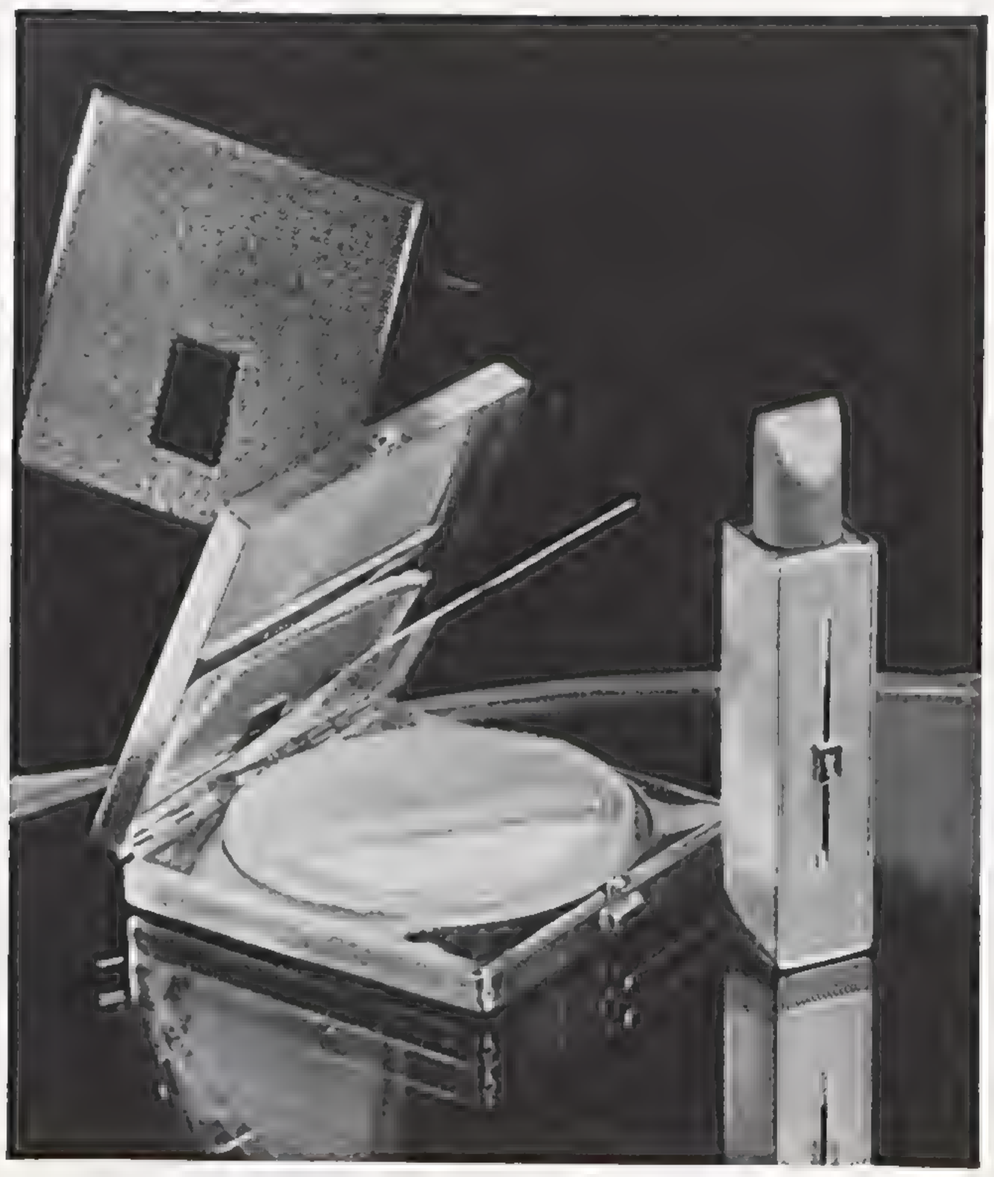
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This coupon is not good after Sept. 15, 1934
Only one tube to a family

You'll be  **the Loveliest Lady**

in the Easter Parade



ELIZABETH ARDEN'S

NEW *Jeweled Compact*

AND AUTOMATIC *Lipstick!*

A handsome Easter gift. Elizabeth Arden's new golden jeweled compact and automatic lipstick leave nothing to be desired. The lipstick *really* works with one hand. The compact, thin, square, so good-looking, comes with Illusion powder and rouge, or just powder. Alone...or together...these are the perfect Easter gifts.

Single compact, $3. Double, $4. Automatic Lipstick, $2.

ON SALE AT ALL SMART SHOPS

Elizabeth Arden

691 FIFTH AVENUE · NEW YORK

LONDON PARIS BERLIN ROME TORONTO

© Elizabeth Arden, 1934

THE PARIS COLLECTIONS

(CONTINUED FROM PAGE 105)

For sports, Maggy Rouff launches perfect cardigan, jumper, and skirt ensembles—each of the three pieces in a different shade. Deep orange cardigan, lighter orange jumper, striped tweed skirt. Or dark blue cardigan, thunderstorm-blue jumper, beige tweed skirt. All her mannequins wore their cardigans flung nonchalantly over their shoulders—no arms found their way into the sleeves. And many of the sleeves wore bold monograms.

As to colours: Yellow is the news of the season. Bright tokay-, canary-, citron-, or banana-yellow at night; pale bamboo- or chamois-yellow by day. After this streak of yellow, green is the second important evening colour—almond-green, chartreuse-green, pine-green, very dark dull green. Bright blue, the shade of sapphire in crêpe and the shade of Neon lights in satin, is Patou's pet evening shade. There's a chemical, acid quality to many of the evening yellows, greens, blues, and purples, recalling the gigantic flacons of colour that stand in a chemist's window. Evening prints are a luxuriant bed of flowers—natural, life-like flowers scattered over black or white backgrounds. You will see less all-black or all-white than formerly. This year, we like black or white spiked with a flash of colour. There are a few pale shades: pale grey-blue, pale pink, a modern mauve. And for informal evening, dark brown and pale grey.

DAYTIME SHADES

By day, we will go on wearing the unbeatable, eternal black—stimulated with a portion of bamboo-yellow, pale pink, pastel blue, or the classic checked or polka-dot prints. The new shades of blue remind you of rain on the roof or overcast skies: thunderstorm-blue, slate-blue, *poilu* blue, cloudy grey-blue. Often, two or three of these blues are combined.

Navy-blue looks new when combined with bright green. One ultrachic colour scheme included a green coolie jacket, a blue dress, and a rose-red sash. Eucalyptus-grey is the latest grey. Rose-of-France—a fresh, pinkish, lobster-red. Black coats over white dresses, and white coats over black dresses are unfailing. Pastel tweeds—pink, blue, green, yellow—will travel into the country accented by dark accessories. And beige, grege, and natural flax colours are everywhere.

Prints have shown that they could inspire a whole season of fashion. Who knows but what the beautiful flower prints put the idea of the Japanese and Chinese silhouette into the dressmakers' minds? Chanel introduces a series of new prints, designed by Paul Iribe, with motifs of ribbons and fringes that appear to be raised in relief effect. Indian or Persian cotton prints are lovely for blouses or dresses. Neat geometric motifs—dots and checks and plaids—are classics. Checks look fresh and new when printed on surah, such as Mirande uses for her tunic jacket, "Echec et Mat." Yvonne Carette uses a vivid black, yellow, and white plaid print for a peplum suit (see page 42); Bruyère a plaid flax for a dust coat, "Croquemitaine," and Chanel a vivid red, blue, and natural flax plaid for a peplum suit.

FABRIC NEWS

Flax, linen, crash, burlap are rugged, democratic materials seen throughout the collections. Vera Borea imports from Italy especially attractive ones—something she calls rag-carpet burlap is unusually amusing, flecked as it is with streaks of gay colour. Alpaca—both wool and silk alpaca—is an old-fashioned material staging a great revival. Cellophane fabrics, no longer brilliant, rigid, and impractical, often resemble soft, slightly shiny woollen. Surahs, tie-silks, satins, dull crêpes, organdie, organza, and lace—you see them all.

Last, but not least, the collections were crammed with entertaining accessories. A ripple of surprise went up when Molyneux's mannequin walked out with a gigantic hat, the brim cut square as a die. One of Chanel's mannequins wore gold mercury wings on her ears, a great gold mercury wing brooch at her throat, and a silly little cap of gold feathers; and almost all of them jangled on their arms Chanel's new bulky bracelets studded with large bright stones. Practically every ear in sight everywhere had a clip on it. Maggy Rouff's day and evening dresses were clasped with giant rhinestone crescent clips. Worth put chunky gold bracelets on top of his mannequins' gloves and put their feet in the new high gloved shoes. And one of his most amusing ideas was a pair of white linen riding-boots for the beach.

To give you fresh inspiration about flowers—Molyneux tacked mammoth bouquets of lilacs or poppies or even hollyhocks at the collarless necks of his coats. Schiaparelli edged some of her jabots with feathers, and her new bag was an accordion-pleated leather sack like a small laundry bag with a draw-string top. Gloves almost invariably were made of the same fabric as the clothes, or of polka-dot or checked taffeta or silk crêpe.

C'est terminé.

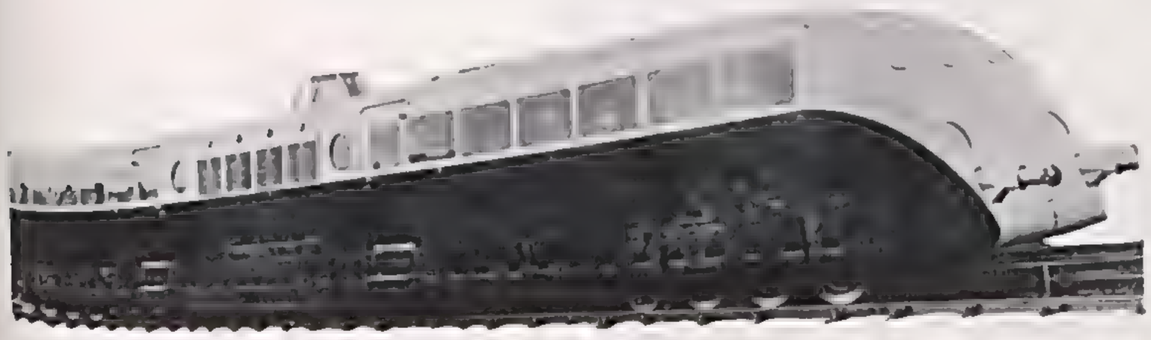
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Somewhere in France something is calling you... *the Riviera,* "playground of the world, where the sea calls, and the stars call, and oh! the call of the sky!"... *Normandy,* with its North Atlantic coast studded with fashionable seaside resorts... *Brittany,* land of granite, covered with oak, wild scenery and spacious, sandy beaches... *Picardy,* where roses are blooming... *Alsace-Lorraine* with its picturesque architecture and chimney-nested storks... *Champagne,* and the vine-clad hills... *Touraine,* the Chateau country, with its centuries-old castles... *Savoy,* the lofty peaks of the French Alps surrounding the world's most famous health-restoring Spas... *Provence,* with its treasures of antiquity, and sunny hills immortalized by Keats... *Bearn,* at the foot of the majestic Pyrenees, dotted with pilgrim villages dating from the Crusades... *Gascony,* whence came the gallant D'Artagnan of impudent mien and ready blade... *Ile-de-France,* with Paris, just Paris... the world's garden spots are calling... your local travel agency will plan an itinerary.



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2 New spring prints call for new spring pumps. Witness both, above. Stetson's part of the combine features slender heels, stand-up tongues, and fine lines of stitching. (Brown, blue, black or white kid-skin.)

3 For driving, this sensible girl wears *calf oxfords with non-scuff heels.* Stetson thinks of everything—including cut-outs for coolness, and colors to choice: blue, brown, black, white.

Stetson Shoes go wherever smart women gather. Reasons why? For first-hand information, hie yourself to the nearest of these good shops: (You'll find Stetsons for men are sold there, too.)

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AFTER THE BALL IS OVER

(CONTINUED FROM PAGE 99)

She lunches with women friends, assuring them each in turn that marriage is by far the better of two evils. With every month, the protestation groweth.

By four, she is already impatient for her husband's return because it means change; but when he actually arrives, he says the wrong thing about her dress, and the mood is lost; to be recaptured perhaps later, just as guests come in for dinner and separate the couple entirely.

To escape the boredom of her days, then, our bride takes courses: music, dance, economics. Her husband comes upon her alternately tickling her right ear with her left toes, picking out "April in Paris" on the piano with two fingers, or reading Marx. He encourages her in all the pursuits, because he has come to realize that the more he urges her, the quicker she will drop them. He has, probably, a horror of being a dancer's husband.

Still unfulfilled by the arts and sciences, our bride will throw herself into people. That is, inevitably, the next dire step. She will give—and go to—innumerable cocktail parties; and drag her now-domesticated husband to innumerable dinners; during which she is usually as bored as he; after which, as tired and disappointed. The taxi-rides home are apt to be critically silent.

If he remonstrates, saying all parties are alike and to no end, and why does she (knowing that) persist in going, she will not dare answer truthfully. For her real reason is that she thinks something might happen to relieve the endless, pleasant repetition of her days. Even that would not be entirely honest. She really means Some one, not Something. Some one might happen—to-night, to-morrow night, next Saturday. It is the same feeling she has had as a girl, only stronger because she needs it more.

Some one, of course, does happen. Along in the Nth month, at some small dinner, she sits next to a young Irish diplomat whose eyes, voice, hands all betray an instant and invincible desire. She will be amazed at the faintness in her stomach and the fluttering in her blood. Shocked, she will hear her own voice grow blurred and intimate.

In the next weeks, she will lunch with him frequently. And in the evenings of these days she lunches with him, she will be more than ever sweet to her husband. She will seem to understand much better, suddenly. But while he sleeps, she will lie awake staring at the speckled blackness and hearing, over and over again, the Irish diplomat saying, "You have pigtails in your eyes!"

This ominous little parable, gentle readers, will end with the final step before dissolution and disaster. At some familiar moment in the routine of the couple's life, our bride will say in the most casual voice imaginable:

"Darling—do you see any good reason why married people shouldn't make separate dinner dates—now and then—?"

M. M.

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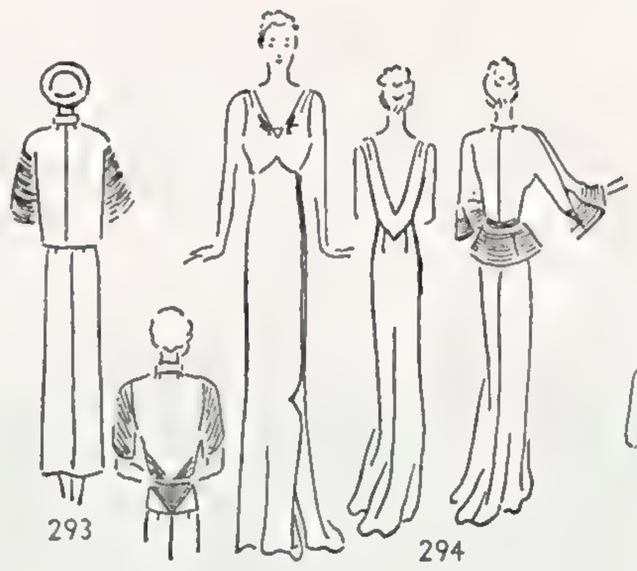
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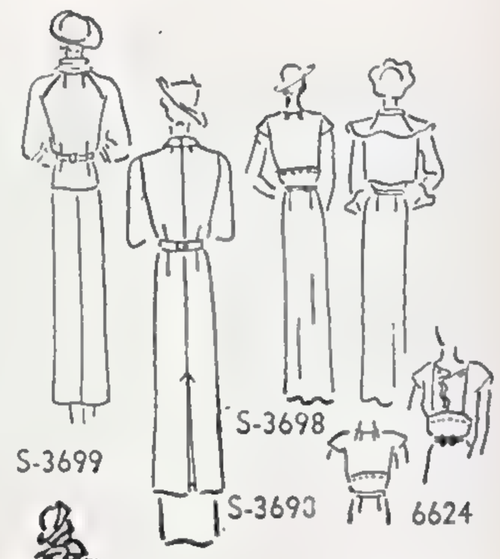
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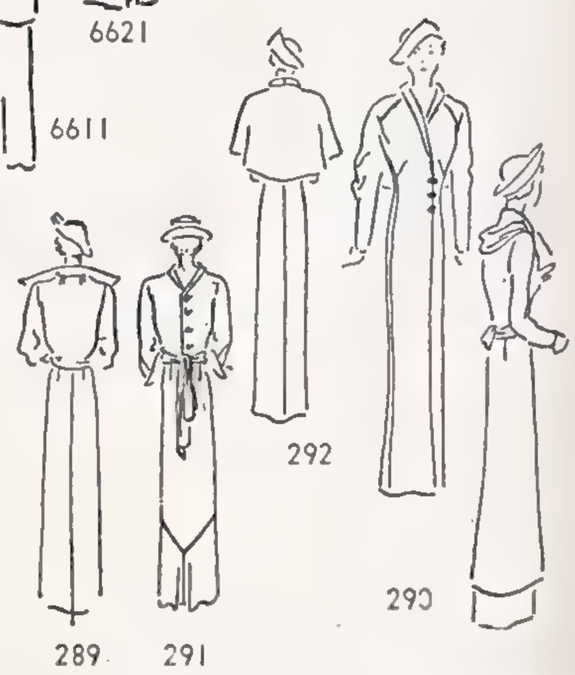
The back views sketched right are of the frocks shown on page 78. Designed for sizes: S-3699 and S-3698 in 32 to 40; 6624 in sizes 12 to 20; 30 to 38



At the left are other views of the smart new models illustrated on page 77. They are designed for sizes: 293 and 294 in 32 to 42



This group (left) appears on page 79. Designed for sizes: 6623 in 32 to 44; 6612 in 32 to 42; 6611 in 12 to 20; 30 to 38; 6619, 6620 in 12 to 42; 6621 in 12 to 44



At the right are sketched the models that are shown in colour on page 80. They are designed for sizes: 289, 290, and 291 in 32 to 42; 292 in 12 to 20; 30 to 38

IN EVERY issue of Vogue, there are a dozen or more designs for practical dressmaking that have captured the most salient points of the new mode. We think the examples we are going to give here and now are pretty conclusive evidence of this.

Smart women have taken to their hearts the cocktail suit—that versatile costume that can go on from cocktails to a restaurant for dinner, or to an informal dinner at home merely by the subtraction of its jacket. The Couturier Design shown on page 77 (Number 293 is a smart example of this type of suit).

A recent fashion report tells us that tunics are important for both day and evening. No sooner was this heard than it was translated into the striking design for practical dressmaking that you see illustrated in colour on page 80 of this issue. It is Couturier Design 290, and it's the daytime version of the tunic. Sharing fashion honours with it is the printed material that was used to make the tunic section of this frock, for it's one of the newest prints of the season—tiny flowers, almost conventional in design, arranged in neat little rows to form stripes.

Other interesting phases of the new mode are the continued popularity of trains and the introduction of slit evening skirts. And here is Couturier Design No. 294, sketched also on page 77, with a short but graceful train and an alluring slit at the side front of the skirt. The chic little jacket that is worn over this dress not only flaunts a new and pert little peplum, but is made of taffeta; and taffeta is a word that is being constantly repeated in every one of the latest fashion reports. It's taffeta here, taffeta there, taffeta everywhere. The quilting on the peplum and the sleeves is, incidentally, a brand-new revival of a charming trimming detail.

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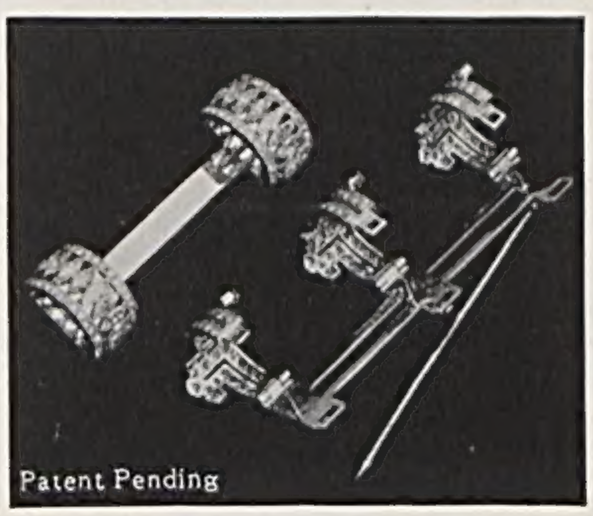


She is wearing the new Corsage Pin

This smart and intriguing pin fulfills a long felt need for a corsage holder which is in itself an exquisite piece of jewelry...it will not damage even the most delicate fabric ...and is easily transferred from gown to wrap without disarranging the flowers.

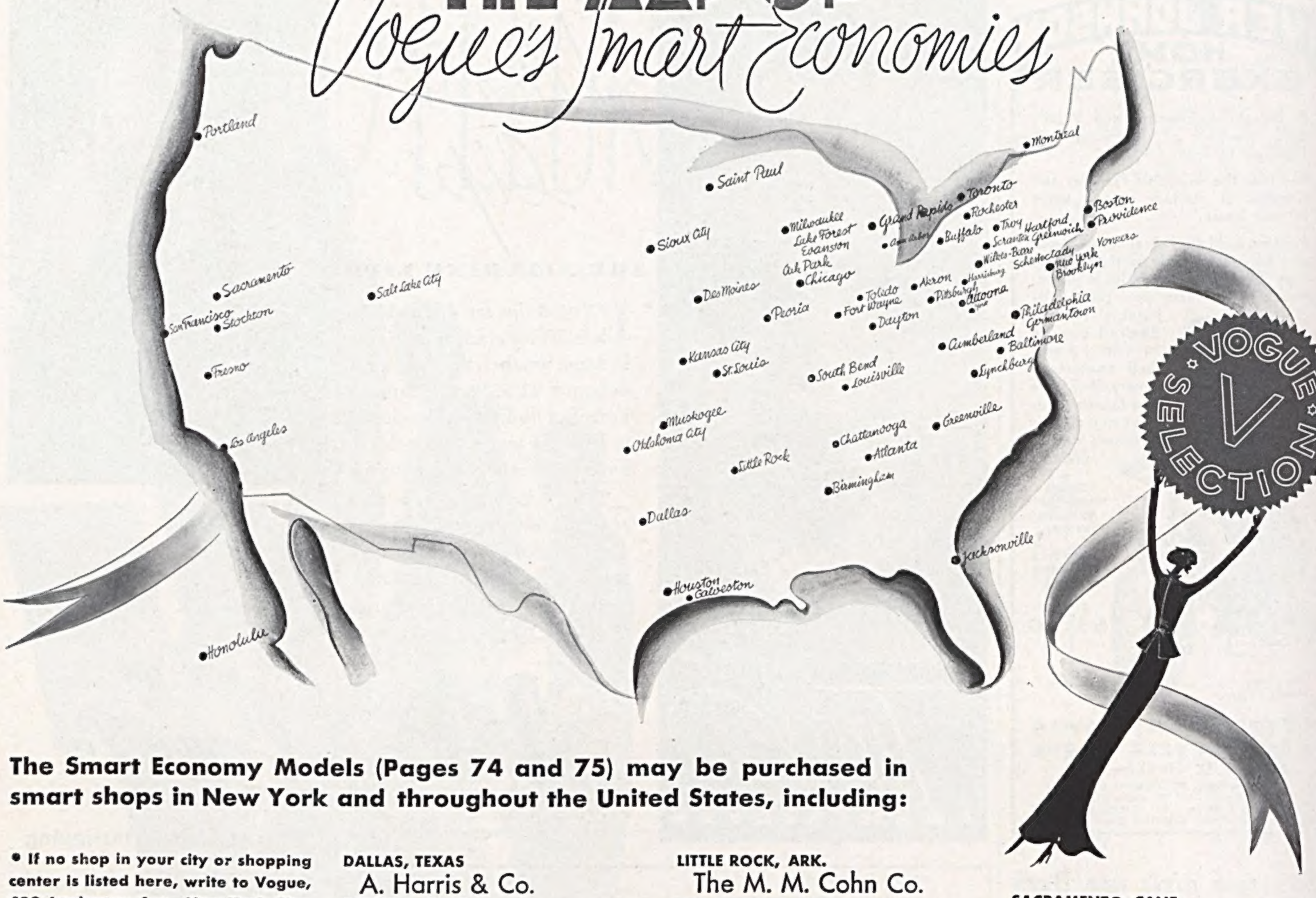
This Corsage Pin is available in diamonds and platinum at leading jewelers.

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• If no shop in your city or shopping center is listed here, write to Vogue, 420 Lexington Ave., New York City, and we will be glad to give you the address where the Smart Economies are available. Be sure to state what model or models you are interested in. Enclose stamped, addressed envelope.

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MUSKOGEE, OKLA.
B. E. Spivy Co.
OAK PARK, ILL.
Marshall Field & Co.
OKLAHOMA CITY, OKLA.
Rorabaugh-Brown D. Gds. Co.
PEORIA, ILL.
Block & Kuhl Co.
PHILADELPHIA, PA.
The Blum Store
B. F. Dewees
PITTSBURGH, PA.
Joseph Horne Co.
Kaufmann's
PORTLAND, OREGON
Meier & Frank Co.
PROVIDENCE, R. I.
Gladding's
ROCHESTER, N. Y.
McCurdy & Co.

SACRAMENTO, CALIF.
Hale Bros. Inc.
ST. LOUIS, MO.
Scruggs-Vandervoort-Barney Dry Goods Co.
SAINT PAUL, MINN.
The Golden Rule
SALT LAKE CITY, UTAH
Auerbach Co.
SAN FRANCISCO, CALIF.
City of Paris D. Goods Co.
The White House
SCHENECTADY, N. Y.
H. S. Barney Co.
SCRANTON, PA.
The Heinz Store
SIOUX CITY, IOWA
T. S. Martin Co.
SOUTH BEND, IND.
George Wyman & Co.
STOCKTON, CALIF.
Levinson's Dress Shoppe
TOLEDO, OHIO
Shop of Geralda Pheatt
14 Spitzer Arcade
TORONTO, CANADA
Robert Simpson Co., Ltd.
TROY, N. Y.
G. V. S. Quackenbush Co.
WILKES-BARRE, PA.
The Isaac Long Store
YONKERS, N. Y.
The Fashion Shop
YORK, PA.
Worth's



Painted for the French Line by Marie Laurencin

TO A LADY OF QUALITY

Paris bound

IF AN entirely new cosmos were designed for women, certainly the French would be called in as consultants. . . . For the Gallic genius gives life a subtle, gallant turn . . . a flavor which delights the feminine soul.

There is something about France-Afloat that persuades woman to be her most charming and individual self. Here is a perfect blend of activity and relaxation. In the morning, you might rise very late, walk a little, read a little, or beguile your time on the sun-deck. The day slips away, punctuated perhaps by a visit to the beauty salon (French talent here) . . . or a tour of the miniature Parisian shops (a new perfume, a lovely scarf?).

The *apéritif* hour finds you in your smartest Vionnet, joining a brilliant company. Dinner is a rite. . . . And as you face the tempting concoctions you reflect, happily, that Paris endorses curves. (A reducing diet *is* available, however . . . feather-light *soufflés*, inspired salads, and the like.) In the evening there's music or dancing or bridge . . . with pleasant, civilized people.

Throughout the trip, your merest whims are satisfied by an army of efficient attendants (English-speaking, of course). Your children, if any, have a special dining-room, nursery, and expert care. Then always, there is the sense of security afforded by the centuries-old tradition of Breton seamanship.

A French Line crossing is, we believe, one of woman's inalienable rights! Yet for all its tempered and gracious elegance, *it costs no more.* Your travel agent will help you plan a trip, without charge. . . . French Line, 19 State Street, New York City.

French Line

PARIS. April 7 and 28. May 19. June 9 and 30. July 21. August 11 • ILE DE FRANCE. March 24. April 14. May 5 and 26. June 16. July 7 and 28

LAFAYETTE. May 16. June 13. July 3. August 25. September 15 • CHAMPLAIN. April 3 and 21. May 12. June 2 and 23. July 15. August 4. September 22

"I NEVER TIRE OF THE FLAVOR OF CAMELS"

MRS. JAMES RUSSELL LOWELL

■ Mrs. James Russell Lowell is essentially modern in her interests. She loves sports, plays tournament tennis and bridge enthusiastically. Her flair for interesting and individual clothes is equaled by her talent for decorating and her Park Avenue home, which she did herself, has great distinction. She spends her summers on Long Island with her two young children or in Europe, and divides her winters between Palm Beach and New York. She invariably smokes Camel cigarettes.

"THEY ARE SMOOTH AND MILD"

"The taste of Camel cigarettes is always delicious—smooth and mild without being flat or sweetish. And they never get on my nerves—which I consider important," says Mrs. Lowell. "Naturally, I have other brands in the house, too, in case anyone should want them, but I find most people agree with me in preferring Camels."

Certainly women prefer a cigarette that doesn't make them nervous. Most men do, too. That's why steady smokers turn to Camels. Camel's costlier tobaccos never get on your nerves no matter how many you smoke. They always give you a cool, mild smoke.

CAMELS ARE MADE FROM FINER, MORE EXPENSIVE TOBACCOS THAN ANY OTHER POPULAR BRAND

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